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ABSTRACT

The project described analyzed all of the resources in the Old Slave Mart Museum, the oldest museum of Black Heritage in the United States, and cataloged all its materials, including library components and its core collection of artifacts. The background and methodology for identifying and cataloging each item, improving storage and retrieval systems, and creating a 22,000 card catalog, are discussed. These resources, which are now organized to support school and academic programs with increased outreach planned through the card catalog publication, are described, as well as the most prestigious projects assisted through the outreach program. The results of this project are outlined, including the preservation of museum archival material, availability of valuable historical material, and the creation of a multimedia research center for the study of Afro-American heritage. The need for dependable fiscal support if the center is to be able to achieve its maximum utilization is indicated. A bibliography and list of consultants are included. (Author/MBR)

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FINAL REPORT

PROJECT NO. 475AH50090

GRANT NO. G007500659

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Final Report

Project No. 475AH50090

Grant No. G007500659

Reinforcement of a Black Cultural Museum Through the Development of Its Library Resources in the Field of Black Studies to Provide Educational and Research Materials With a Wide Application

Judith Wragg Chase, Project Director

The Miriam B. Wilson Foundation

Box 446
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May 2, 1978

The activity which is the subject of this report was supported in whole or in part by the U.S. Office of Education, Department of Health, Education and Welfare. However, the opinions expressed therein do not necessarily reflect the position or policy of the U.S. Office of Education, and no official endorsement by the U.S. Office of Education should be inferred.

U.S. DEPARTMENT OF
HEALTH, EDUCATION AND WELFARE

Office of Education

Office of Libraries and Learning Resources

AUTHOR'S ABSTRACT

The purpose of this project was to analyze all resources in the field of Black studies in the oldest museum of Black Heritage in the United States; to identify and catalog all its available materials, including library components and its core collection of artifacts created by slaves and relevant African art and crafts, in order to enhance the concept of Black contributions to American civilization as a component of the Bicentennial of the American Revolution.

To accomplish this each item was identified and cataloged; storage and retrieval systems were improved, and a 22,000 card catalog created. These resources were organized to support school and academic programs. Increased outreach will be achieved by the published catalog which will be in print by January, 1978.

The results of this effort are to preserve for posterity the archives of this unique museum; to identify and make available its valuable historical material; to demonstrate the idiosyncratic results brought about by the juxtaposition of African and European cultures and to create a viable multimedia research center for the study of Afro-American heritage.

The final conclusion, however, it that this center will never be able to achieve its maximum utilization until it obtains dependable fiscal support for operational funds which it does not have at this time.

PREFACE

Acknowledgments

The Miriam B. Wilson Foundation wishes to thank the many organizations and individuals who have assisted us with this project. We are especially indebted to the Library Research and Demonstration Branch, Office of Library and Learning Resources, Office of Education, H.E.W. for awarding us the Grant with which to fund this project. We are particularly indebted to the staff members who were assigned to assist us, including our Grants Officer, Mr. Albert Riskin; the Fiscal Officer, Dr. Paul J. Krakes; the Chief of the Research and Program Development, Division of Library Programs, Mr. Paul C. Janaske; and above all our Project Officer, Dr. Henry T. Drennan, without whose sympathetic understanding of our problems and wise and firm guidance we would never have succeeded.

We owe a debt of appreciation to our staff; including Mrs. Judith Wragg Chase, our Director; Mr. Ronald E. Hornbeck, our Chief Cataloger; Miss Deanna Gantt, our black Library Trainee; Mrs. Lois Stille, Librarian; Mr. Michael Gallagher, Volunteer Librarian; Mrs. Shirley A. Wallace, Secretary/ cum Librarian; Mrs. Sara Cook, Library Assistant; and all the others who served us either as volunteers or as paid staff members.

We were particularly fortunate in our professional contacts with organizations which gave instintingly of their help. These are listed in this report under "Consultants" but we would like to call especial attention to the South Carolina Department of Archives and History, The College of Charleston, The Charleston County Library, The Charleston Museum, and the Gibbes Art Gallery, upon whom we called repeatedly for reference assistance and advice.

We are also grateful to Mrs. Judith Wragg Chase for allowing us to incorporate passages from her copyrighted works, "Afro-American Art and Craft", and the "Preface to the Catalog of The Old Slave Mart Museum and Library".

BODY
OF
THE
REPORT

I. INTRODUCTION

CHAPTER 1 - SUMMARY

A. PROBLEM

It has been the objective of this project to analyze all the resources in the field of Black Studies that are contained in the collection of The Old Slave Mart Museum, the oldest museum of Afro-American history and art in the country, and to improve its library storage and retrieval systems so that these resources can be made more available to meet the escalating demands made upon it. Up to the present time available funds have been insufficient to utilize to full advantage the tremendous educational resources to which this museum has access. It has been impossible to bring together the many individuals and organizations in need of materials relevant to Afro-American culture and the unique collection of realia and library materials that comprise The Old Slave Mart Museum Collection.

Previous efforts have been greatly hampered by inadequate financial support. The museum is operated by The Miriam B. Wilson Foundation, a tax-exempt, public foundation (under 501-c(3) of the Internal Revenue Code) which was chartered in 1962 to operate a non-profit, eleemosynary institution for educational purposes. It is dedicated to continuing the work of the museum's late founder, Miss Miriam B. Wilson, by documenting and disseminating data concerning black contributions to American history and culture. In addition to supporting The Old Slave Mart Museum, the activities of this Foundation's education office have included conducting outreach programs in deprived black neighborhoods, providing educational programs in schools, and colleges; answering innumerable requests from museums and publishers for materials and information; and assisting degree candidates in history and art. So far these efforts have been supported through a small admission charge at the museum, income from a museum gift shop and art gallery, and occasional small contributions from public and private donors, not to mention the work of dedicated volunteers. These have proved inadequate in the past, however, and will be much more so in the future as more and more demands are placed upon the Foundation's limited funds and facilities.

The Foundation is hampered by the physical limitations of the small museum building which was in 1975 listed in the National Register of Historic Buildings. Once a slave-auction house, it is an historic landmark in itself, but inadequate when it comes to handling the tremendous crowds of school children which come to its doors by the busload. Additionally, many children from low-income families never venture out of their neighborhoods, either because of cultural patterns, timidity, or lack of transportation. It is believed that further development of the museum's library materials and their utilization in more ambitious community outreach programs would help to overcome these variations in usage caused by geographic, economic, or racial patterns.

These library materials are absolutely unique because the museum was founded in 1937 when many ex-slaves and ex-slaveholders were still alive, and therefore the museum contains the only sizable collection of authenticated slave-made handcrafts and other artifacts of Afro-American history in the country, as well as library documents which establish their provenance. It was undoubtedly the first museum to concern itself with relating the Afro-American's culture to his African background and it exhibits many examples of African art and crafts illustrative of the transition from African to American culture. The photographs, documents, books, maps, notebooks, files and other materials that comprise the balance of its collection have been amassed over the past 35 years, either by Miss Wilson, or by the visionary men and women who undertook to continue her work after her death. These foresighted people founded the Miriam B. Wilson Foundation to continue her goals.

That they have been successful is unquestionable, as in the past ten years the museum's visitors have increased from some 1200 a year to over 38,000! Though this has been gratifying, it has sorely taxed the foundation's financial resources and the small and overburdened museum staff. Further escalation, which is inevitable, will bring this situation to a critical stage. As the fame of this small organization continues to spread, and interest in the cultural background of Afro-Americans increases, it is obvious there will be a need to improve the foundation's ability to meet these growing demands.

To accomplish this the foundation needed to have better control over its resources, particularly its library components, which had been sorely neglected due to lack of funds and shortage of staff. The Old Slave Mart Museum Collection had never been completely inventoried, much less properly cataloged. Storage and retrieval systems were wholly inadequate to meet the demands of scholars, students, publishers and the general public. Library services offered by the foundation needed to be better integrated in school and academic instructional programs and made more accessible to the low-income and minority groups through increased community outreach programs.

B. OBJECTIVES

It is the ultimate objective of the Foundation to reinforce this black cultural museum and to develop its library resources in the field of Black Studies so as to create a viable information center in this relevant discipline. To accomplish this it would be necessary to bring together the realia and library materials which comprise the Old Slave Mart Collection. At the present time limitations of space, storage facilities and staff have made it necessary to house most of the library components of the collection in a different location from the artifacts and documents utilized in museum exhibits. To strengthen the usefulness of both they should eventually be combined under one roof, or at least contiguous to each other. This combination of a research library and a museum could be of incalculable value to the schools and colleges of South Carolina; and through the means of a published catalog, to educators in other parts of the United States, and of the World.

Such a center would differ from others in one important aspect. Up to the present time most library collections concerned with black history have been directed towards political or sociological information. As far as known, the center planned from The Old Slave Mart Collection would be innovative, since The Miriam B. Wilson Foundation's main concern would be the cultural history of Black Americans. Its location in the heart of the Sea Islands of South Carolina would be particularly fortuitous, since this "Gullah" region has long been recognized by scholars as transitional between Africa and African-American cultures. It is frequently visited by scholars conducting field studies in history, ethnology, or folklore. The proximity of a research center would greatly facilitate such undertakings.

It is believed that the development of such a center in the Deep South would be especially valuable. It could serve as a model for similar cultural information centers throughout the country, whether directed towards Black Studies, or to the cultures of other ethnic groups, such as the American Indian, or the Mexican-American.

The project just concluded, to survey and catalog our resources, and improve storage facilities, as well as develop new outreach materials, was the first step towards achieving the above long-range goals.

CHAPTER 2 - HISTORY

A. FOUNDING OF OLDEST MUSEUM OF BLACK HERITAGE IN THE U.S.A.

Now that this project is completed, it has become obvious that in order to achieve full understanding of the magnitude of this undertaking, the reasons behind many of its apparently arbitrary decisions or its unorthodox methodology, as well as the full realization of its scope, one must go back to its ultimate beginnings and learn something of its conception, creation and development.

The founder of the Old Slave Mart Museum, Miss Miriam B. Wilson, appeared in Charleston in 1920, intent on spending a short vacation here. Though from Ohio, she had a great deal of interest in the South which stemmed from the fact that her own grandfather was a Virginian. He had moved to Ohio because of his opposition to slavery. Even on so short a visit, her inquiring mind began to query Charlestonians about life in the ante-bellum years; and because she found so few answers to her many questions about this aspect of history, she decided to extend her visit in order to answer them for herself. This extension lasted for almost forty years, until her death in 1959[1] During this time she made a continual and exhaustive study of Charleston history and of Negro heritage, black slavecrafts in particular. Her studies included not only field research throughout the South, but at Harvard, Yale and the University of North Carolina as well. Very early she became especially interested in relating the handcrafts made by slaves to those made by their African ancestors. Although by then such black people as Carter Woodson, Alain Locke, and E.B. Dubois were already interesting themselves in their African heritage, it is probable that Miss Wilson was the first to attempt to discover direct relationships between the techniques and patterns employed by African craftsmen, and their American relatives. At the time of her death she was studying African languages, and had begun a novel that dealt with an African child, kidnapped by African slavers and later brought to America. Her expressed idea was to "present the background of the Negro in story form, so that we may understand him better".

In 1938 she purchased the only building left standing in Charleston where slaves were known to have been sold, "Ryan's Mart", on Chalmers Street, and there opened The Old Slave Mart Museum, which was, and is, devoted to the collection, preservation and exhibiting of slave-made handcrafts and examples of African art and craft that are relevant to these.

Miriam Bellangee Wilson was born in Ohio on October 18, 1878 and by the time she arrived in Charleston at the age of 41 she had already had a remarkable career, all attesting to her business acumen; therefore, to support the museum she entered into a number of different business projects, mainly connected with tourism, and which the museum largely depended upon for visitors. A good business woman, she organized the "Blue and Gray Line" (whose offspring still exists as the "Gray Line Tours" of Charleston). She dug out old slave cooks' recipes, simplified them, and began making candies and cookies which she marketed in the Museum Shop as "Slave Recipes". An enthusiastic attendant at writer's workshops, she wrote many articles and published two books; A Condensed History of Slavery and Street Strolls, A Guide to the History and Legends of Charleston, which has been called the best of its kind ever written. It was in its eighth printing at the time of Miss Wilson's death.

Her interests were eclectic and, partly to obtain information for her writing, and partly to satisfy her own intellectual curiosity, she collected vast quantities of field notes, card reference files, photographs and newspaper clippings. Inevitably she also acquired documents concerned with the slave trade itself and other aspects of what is sometimes called "Black History". She is probably the only white Charlestonian who had ever heard of Carter Woodson and "Black History Week" much less attended a celebration of it in the black community. Yet we are told she did so, and climbed some steep stairs for this purpose at an elderly age when this was difficult for her.

A remarkable woman, she had homesteaded in Missouri, held a pilot's license for the Great Lakes, was a Seaman First Class in the Coast Guard Reserve, and during World War II was an official Aircraft Spotter for the Navy, though she was by then nearly 70 years old.

As will be seen, at her death a woman of such wide and varied interests would have acquired a vast amount of material and such was the case. Because of her concern to preserve her collection for posterity, Miss Wilson's will bequeathed The Old Slave Mart Museum to the Charleston Museum, with the stipulation that they continue to operate it in its own building as a museum of Negro heritage, and this, unfortunately they were unwilling to do. The bequest was therefore refused and it went by default to the residual heirs, Miss Wilson's church. She thought she might have a few dollars left after all her debts were paid which she wanted them to have yet, instead, they got her life's work. Since they much preferred the money, the Vestry planned to sell the building and its fate would undoubtedly have been to raze it for a parking lot which were much in demand in the neighborhood at that time. The collection of slave-made handcrafts? "That junk?" They were to be donated to the Salvation Army, it seems.

This was the situation then when friends of Miss Wilson's stepped in to save the little museum. They recognized the tragedy of having her life's work so callously destroyed, and agreed to lease it from the church to see if it were feasible to operate it as a non-profit organization. Even they, however, had no conception at that time of its scope or of its importance. All they had by which to judge it was the tip of the iceberg, the small, yet valuable collection of artifacts about slavery, the slave-made handcrafts, a few African handcrafts relevant to the former, and some documents on the sale of slaves in the building itself. The bulk of research material that has since been uncovered, lay still unknown in boxes and bureau drawers and on shelves in Miss Wilson's spinster bed-sitting room at the Confederate Home where she had lived.

The date was 1960, at the height of the Civil Rights struggle, and the subject of slavery was not popular. Slavery had been a cancer on American society and its excision had left a wound that was still raw. Black and white alike, people bridled at the very word "slave". Additionally, emotions were high between the races and many people feared that a reminder of slavery would make tempers flare. It was certainly not an auspicious time to reopen The Old Slave Mart Museum. Nevertheless, Miss Wilson's friends believed the slave-made artifacts in the museum would help to document the worthwhile contributions made by thousands of anonymous slave craftsmen to our national culture and thought that they should not be lost to posterity. They therefore chartered The Miriam B. Wilson Foundation as an educational, eleemosynary institution to continue Miss Wilson's objectives to preserve and disseminate data concerning black contributions to American history and culture.

With no little difficulty, the necessary minimum of brave souls was finally found to be willing to risk community censure for associating with so unpopular an organization by serving on its Board of Trustees. This board resisted pressure from both conservative and liberals alike to change the well known name of Old Slave Mart Museum, to something less offensive. It would no doubt have been pragmatic to have done so, but the board's contention was that this would be trying to "sweep history under the rug"; that the building had actually been used as a place to sell slaves, that it was well known in the mid 19th century as "Ryan's Mart" or "The Mart" and therefore, the name should be preserved. It would furthermore help to identify it for scholars who were familiar with Bancroft's Slave Trading in the Old South, for he had devoted almost an entire chapter to description of sales in this very building. The building has since been listed on the National Register of Historic Buildings and its authenticity established.

It was here that the collection began to change its character somewhat. Antedating Alex Haley's Roots by some sixteen years, the purpose expressed in the charter of The Miriam B. Wilson Foundation was "Through exhibits to show the cultural history of the Negro in the United States and to connect this to the Negro's roots in African culture ... and to encourage and develop the arts and crafts of South Carolina Negroes." The problem was, how to fulfil these objectives?

As has been seen, Miss Wilson had concentrated on slave-made handcrafts, and had begun a small and somewhat haphazard collection of African objects, mainly donated by missionaries. By 1960 when the museum was reopened after Miss Wilson's death, very little could be done to add to the slave-craft collection, as provenance was becoming harder to prove, though a few things were added by the new operators of the museum, Mrs. Louise A. Graves and Mrs. Judith Wragg Chase. On the other hand, in the early 1960s the Congo was in a ferment and many exporters of African artifacts were coming to America for safety, bringing with them large quantities of fine examples of African art and crafts to sell at bargain prices. Thanks to the Harmon Foundation, the Old Slave Mart Museum was able to purchase a considerable number of these which could be compared with the slave-made articles. So the African collection grew, and it was enlarged still further in 1966 when a group of Charleston black educators assisted Mrs. Chase to attend the First World Festival of Negro Arts in Dakar, with the express purpose of bringing back educational materials, both artifacts and slides.

Miss Wilson's objective of "encouraging the arts and crafts of South Carolina Negroes" had been aimed mainly at reviving the rural handcrafts. She had tried in vain to obtain the necessary funds to purchase the slave-barracoon behind the Old Slave Mart Museum in order to open it as a school where these dying crafts could be taught. But the early 1960s of the Civil Rights fight had not the right climate in which to persuade young blacks to return to the occupations of their slave ancestors. Therefore, when the museum reopened after Miss Wilson's death, in order to make the museum more relevant to young people, as well as to bring in added financial support, an art gallery was opened downstairs to exhibit and sell the work of contemporary black artists, both professional and student. For the latter, a yearly contest was run by the museum, with purchase prizes and ribbon awards. The professionals were represented by such men as Edwin Harleston, Palmer Hayden, Merton Simpson, Joseph Delaney, etc. The well known South Carolina batik painter, Leo Twiggs, received his first one-man show there, and frequent exhibitions of contemporary African art were also shown.

Due to changing times, clippings and other ephemera collected during this period differed somewhat from those in Miss Wilson's collection. Mrs. Chase and her husband, Lt. Col. Richard Chase, (U.S.A., Retired) became very much involved in the Civil Rights struggle in Charleston and Mrs. Chase was chairman of the Organization Committee of the first integrated Y.W.C.A. in Charleston, as well as being the Vice President of its first Board. Many important records of this struggle went into her files, and her close work with the black community added to her knowledge of what was developing there and influenced her in her collection of clippings.

Thus, though their main objectives were similar, the collections made by Miss Wilson and those made by Chase/Graves, had different compositions, the former containing more about slavery and slave-crafts, as well as Charleston history in general; the latter more material demonstrating the African origins of Afro-American art and crafts, more Afro-American fine art, and more books and other materials on over all Black History and African History as well. Nevertheless, Miss Wilson's collection was the foundation upon which the Chase/Graves collection grew.

B. THE CATALOGING PROJECT

As attendance at the museum increased, more and more requests for information began to come in by mail from elementary school children, publishers, university scholars and the general public. To answer these, and to support local outreach program of lectures and educational materials, Mrs. Chase began to delve into Miss Wilson's papers and books, later using much of this library material in writing her book, Afro-American Art and Craft (Van Nostrand Reinhold, 1971). As she did so, she became more and more convinced that here was a vast store of useful research material that ought to be made available to a much wider audience. She was appalled to think that knowledge of its very existence, not to speak of its location and identification, was possessed by one single, very mortal, person. Should she suffer an illness, or death, this valuable historical information might very well be lost. Miss Wilson had from time to time made descriptive inventory lists of her museum artifacts; her museum labels identified donors, and gave information as to dates and places of origin; and (though it was not known at that time,) had kept letters from donors showing provenance. But she had never cataloged her collection per se, and though several attempts were made to do this in the early 1960s they were not very successful, since the museum had only a volunteer staff at that time. Inasmuch as the Foundation had no funds with which to inventory, much less catalog, the large store of papers left by Miss Wilson, remained largelv ountouched, stored on shelves, in cartons and even old ammunition boxes.

Consequently, an effort was begun to obtain the necessary funds with which to inventory and catalog the collection properly. After several abortive attempts to obtain funds from private foundations, a proposal was made in 1972 by the Board of the Miriam B. Wilson Foundation to The Library Research and Demonstration Branch, Office of Libraries and Learning Resources, Office of Education, H.E.W., to inventory and catalog the collection of The Old Slave Mart Museum. It called for a budget of $75,000 and an eighteen months' time-table. It was well received and probably would have been funded had not President Nixon frozen the funds. In 1974 the Board received an invitation to submit the proposal again but with a somewhat lower budget, as funds were limited. Accordingly another proposal was transmitted on March 27, 1974; again for an eighteen months' period, but with a budget of $66,922. However, The Office of Education's funds were cut so drastically that later, through telephone negotiation, this budget had to be cut still further to $45,000 and the time-table reduced to one year instead of eighteen months.

The Project began July 1, 1974, with several handicaps:

1.) Its budget had been drastically cut from the original $75,000 to $45,000.

2.) Due to a rise in the cost of living, both salaries and materials were higher in price range.

3.) The time table had been cut, in order to save money in staff salaries.

Other major problems presented themselves within the first few months of the Project:

1.) Even an incomplete preliminary inventory indicated that the magnitude of the collection was far greater than had been anticipated.

2.) To develop a unified catalog out of such a heterogeneous collection of multimedia would have been difficult enough, but to do in one year what should have begun some thirty years ago was a truly monumental undertaking.

3.) As news of the cataloging project became publicized, our staff was deluged by more and more requests for materials, especially for projects connected with the Bicentennial year.

Due to these problems The Miriam B. Wilson Foundation received in October, 1975, a continuation grant of some $36,630 to complete the work of the original project and to extend its scope in order to make The Old Slave Mart Library's relevant material available to other organizations, both locally and across the country, which were developing special projects for the Bicentennial of the American Revolution. It was felt that such cooperation would aid in reminding Americans of the important contributions made by Blacks to our American Civilization and help to develop pride of heritage among America's Afro-Americans.

During the following months most of the staff's time was spent answering requests, especially utilizing different media from The Old Slave Mart Museum's collection of library resources to give assistance to Bicentennial programs. However, eight months were spent in concentrated work on the cataloging itself, and still there is much material not yet fully inventoried. It is obvious that this will be an on-going project for some years to come. To afford more time for completing the more important cataloging, two "no-cost time extensions" were granted by the funding agency, bringing the project's closing time up to March 31, 1977. This extra time to work on the cataloging was made possible by volunteers who served on the staff without pay.

Independently of the project, the Old Slave Mart Museum also obtained a contract with G.K. Hall to publish the catalog once it was completed. This publication has just been released and will greatly increase and enhance the outreach of this important museum and library.

II. IMPLEMENTATION OF PROJECT

CHAPTER 1 - INVENTORYING AND CATALOGING - PHASE 1

A. PRELIMINARIES

1.) The Director had already been appointed by the Board of Trustees of the Miriam B. Wilson Foundation at the time they first approved the original proposal. In that proposal it was stated that she would act as Coordinator between this project and its co-sponsors; that she would direct all phases of the project and supervise the handling of valuable artifacts and art objects. It suggested that her assistance in locating and identifying materials would by particularly useful since she had, for twelve years (by 1972) had sole responsibility for curatorial care, filing and storing of all components of the Old Slave Mart Collection.

Mrs. Chase's resume was given as follows:

She is the author of *Afro-American Art and Craft* (Van Nostrand Reinhold, 1971), which is based on her research in the museum files and illustrated with over 100 photographs from the collection.

She is listed in *Who's Who of American Women*, *Southerners of Distinction*, and the *International Dictionary of Biography*. She is a member of the Author's Guild, International Platform Association and the Association for the Study of Negro Life and History, The Charleston County Library Society, The S.C. Historical Society, and The Carolina Art Association.

She has long been recognized as an authority on the Subject of Afro-American art and history. Leaders of the black community of Charleston raised funds to send her to the First World Festival of Negro Art at Dakar, Senegal, as their representative in 1966. For years she has lectured on Black History and Art to audiences in Charleston and other cities.

An artist and teacher by profession, her first published work was an annotated bibliography for teachers and librarians entitled *Books to Build World Friendship* (Oceana, 1964).

2.) Recruitment: During the first quarter our project schedule was followed, Viz. The services of an excellent library cataloger, Mr. Ronald E. Hornbeck, was secured and a young black assistant, Miss Deanna Gantt, was engaged as a library trainee. Mr. Hornbeck holds an M.A. in Library Science and had had experience in cataloging special library collections, both at Bucknell University and at the College of Charleston. His previous employer, Mr. Ellis Hodgin (head librarian at the Robert Smalls Library at the College of Charleston) described him as "the finest cataloger I have ever come across." Additionally, Mr. Hornbeck had had considerable training in conservation and was something of an amateur artist, a skill that was to prove helpful, later on, in marking museum objects with catalog numbers. Miss Gantt, sister of Harvey Gantt, the first black student to enter a formerly all-white S.C. college, had had the advantage of completing a course at the University of South Carolina which used, as text, a book written by the Project Director, Mrs. Judith Wragg Chase. This was based on documentary materials in the Old Slave Mart Collection and heavily illustrated from its picture collection, so she was already familiar with the subject matter and could recognize and identify on sight many pictures and objects in the collection.

3.) Consultation: Although consultation was to continue throughtout the entire project, as problems and needs arose, during this prelimiarny period consultants were especially sought who could assist in recruitment and advice as to various systems of cataloging and storing of library and museum objects as well as archival material.

4.) Selection of Quarters: It had been anticipated that one of our Co-Sponsors, The College of Charleston, would be able to rent us space for our cataloging project in the Robert Smalls Library. This would have facilitated doing research in the National Union Catalogs and other expensive reference books we did not own. However, by the time our project began the College of Charleston was involved in an expansion program of its own and was unable to offer us the necessary space. For this reason, two offices were set up on Sullivan's Island, in the private home where Miss Wilson's archival materials, books and overflow of museum artifacts were stored. This proved to be ideal, since we would supply small groups or boxes of materials to the cataloger without disturbing the provenance as might have happened had we transferred the entire collection at one time to another location.

5.) Supplies: In order to hold down expenses only the minimum of office and library supplies were purchased, the remainder being either borrowed from other Foundation uses, or leased for the duration of the project. Included in the latter were three IBM typewriters with library balls and platens and an SCM photocopier.

B. CATALOGING

Work on the project proper began October 1st, 1974. The first step in cataloging was to separate the Old Slave Mart Collection into its different categories, since each needed to be handled and cataloged somewhat differently. These categories were as follows:

1.) Artifacts and Art Objects. (Realia)

2.) Books, Booklets, Bulletins and Magazines.

3.) Original Documents.

4.) Photostats or other reproductions of original documents located in other collections.

5.) Photographs -

Black & White
Color Slides
Negatives
Glassplates

6.) Reference files already in use.

7.) Archival material, letters, notebooks, etc.

8.) Newspaper and newspaper clippings.

9.) Engravings, maps.

10.) Original paintings, drawings and graphics.

11.) A very small collection of audio-visual materials other than slides.

It had been anticipated that the first order or procedure would be to take a complete inventory of all the

Old Slave Mart Collection and to attach a temporary inventory number to each article. In fact this had already been started, throughout the years, either by the museum staff or with part-time help from college students or black high school students from the Neighborhood Youth Corps. Several inventory lists existed as well as an incomplete file of 5 x 7 cards giving a museum accession number. It was soon found that the difficulty with using any of these lists lay in their overlapping and in their imprecise and conflicting terminology. Whereas the Curator might have listed an African mask as a "Bakuba Mask (Shene-Malula)", the high school student might call it "Painted Mask". Inasmuch as the latter description could apply to any one of several masks in the collection, it led to confusion and duplication. Some articles had been listed twice, under different descriptive names, whereas others were not listed at all, due to the difficulty of students in knowing what they were. A cotton "pee" used to weigh cotton bales on a steelyard, was described as "square iron object", etc., etc. Such lists were therefore useless in making an accurate inventory.

For this reason, the cataloger decided that it was imperative to establish a consistent and precise terminology before we proceeded any further. He therefore chose to begin with the cataloging of books, verifying them in Union Catalogs at the Robert Smalls Library. In this way he hoped to familiarize himself with the subject matter of the collection, and to establish a nomenclature which would be in accordance with LC cataloging.

While Mr. Hornbeck was occupied with book cataloging, Miss Gantt was given the responsibility for inventorying and storing photographs and assisting Mrs. Chase in beginning a preliminary inventory list of realia in the Foundation storage rooms on Sullivan's Island. Inventory procedures used were worked out by Mr. Hornbeck and Mrs. Chase to avoid confusion due to our incomplete system of nomenclature, a temporary tag or press-apply label was affixed to each object in the realia collection while inventory numbers were written lightly on the reverse side of photographs before they were placed in 8 x 10 glassine envelopes and stored in vertical file cabinets in numerical order.

After establishing a tentative work schedule, the above procedures were followed for the next three months, except for some interruptions due to procedural planning. The Project Director, in particular, was very much occupied during this period, with establishing budgetary controls, progress and fiscal reports to OE, H.E.W., and consultation with advisors. The project was much hampered by pressures of time, on the one hand, and money, on the other. It was soon realized that this task was of monumental proportions and that our original proposal for an eighteen months' project was more realistic than a year, and as time went on and more and more new material was uncovered and new problems continued to develop, even this estimate of a time-schedule appeared to be unrealistic. Furthermore, due to cuts in our proposed budget and inflationary prices, the need for comparative shopping and cost analyses delayed and hampered us at every turn.

Nevertheless, during this period the following were accomplished:

1.) A system of cataloging was worked out that could correlate the LC system used in the book catalog, and a museum system used for other material.

2.) Preliminary work was done on establishing a subject heading list, and deciding on a classification system for the information retrieval card catalog

3.) A tentative cataloging manual for photographs was prepared.

4.) With the help of two consultants from the South Carolina Department of Archives and History, two days were spent in learning archival techniques and precedents were established for an archival inventory. A preliminary sorting of Miss Wilson's papers and correspondence was done in order to isolate any information that could help establish provenance of realia, photographs or documents.

5.) After consultation with museum Directors and Registrars at the Gibbes Art Gallery and the Charleston Museum, as well as utilization of standard reference works on registration methods, a modification of the Charleston Museum's accession worksheet was adopted.

It became obvious during this period that the most difficult category to inventory and catalog would be the realia.

Accessioning and Registration of Museum objects is, as a rule, a continuing thing, done currently as each new object is acquired. Its "accession" or "registration" number is based on the date of its acquisition-vix: 60-1-12, or the 12th object received in the first group to be received in 1960 (museums which acquired objects in more than one

one century have to adopt variations on this sytem). However, since this had never been done from the museum's founding in 1937 until the year 1968, we had difficulty in determining the dates of acquisition of the artifacts in Miss Wilson's Collection. In some cases Miss Wilson had stated the date on the museum label. In others we discovered the date from correspondence or notes in Miss Wilson's papers. However, there were many gaps, and it appeared inadvisable to try to fill those gaps by reviewing all Miss Wilson's archives so it was decided to devise another system. Accordingly, each object was given a number in consecutive order, as its "Accession" number. Where the date of acquisition is known, we also note its "Registration" number on the Accession Sheet as outlined above. Where it is not known, there is no registration number, but hopefully this can be filled in later.

Instead, a simple "Accession number" in numerical sequence was adopted for every category in the collection, including books. Each category was assigned as prefix the following code letters:

R - Realia

P - Photograph

S - Slide

N - Negative

F - Pictorial Flatwork

D - Document (DO- Original,
DC- Copy)

M - Map

VF - Vertical Files

It was decided to keep the book inventory in a regular library accession book, but for all other categories to use our accession form, which was printed on Permalife paper and kept in post binders. This Accession Work Sheet had the advantage of being so designed that later on the top section of the card could be copied onto 4 x 6 Permadur accession cards, and a small photograph of each object attached thereto.

The next problem to surmount was the difficulty of inventorying and "accessioning" the articles on display in the Old Slave Mart Museum. This building is open to the public 7 days a week, and contains no workroom to which articles could be removed temporarily for processing. For this reason it was decided we had no choice but to try to complete this phase of the project in January, the only month in the year when the museum is closed to the public. Accordingly, on January 2 the entire staff repaired to the museum with all the equipment needed, including typewriters, marking materials, and the accession sheets. We also engaged the services of Mr. Peter Alston, an employee of the museum for

16 years, to assist in removing inaccessible wall exhibits and in moving and opening cases, as well as in replacing them in their original positions. A camera and lights were brought to photograph objects not already included in our photograph collection.

Work moved quite rapidly, with Miss Gantt typing information supplied to her by Mr. Hornbeck and Mrs. Chase as each object was measured, described and properly identified as to use and culture, as well as dates and provenance where known. Before going on to the next object, the one accessioned was marked with the accession number in order to correlate it with the accession sheet. Photography was conducted by Mrs. Chase intermittently.

The greatest difficulty encountered during this phase was to select and locate the best tools and methods for marking objects. While the book, Museum Registration Methods, (American Association of Museums) proved to be very helpful, as well as the staff of The Charleston Museum, it was not easy to purchase the recommended materials locally. We finally utilized the following procedures:

1.) Textiles: The accession number was written on a small strip of polyester/cotton bias binding (purchased at a store which sold sewing materials). A "U.S.A. Commercial's Illustrator, India Ink, Medium" ordered for us by a local architect's supply store, was found to be the best pen for writing on the tape. The cut ends of the tape were turned under before sewing it onto a corner of the textile. Masks with cloth headdresses or clothed dolls were treated in the same fashion.

2.) Wood, metal, fibrework (basketry), ivory and glass: These were all treated similarly.

   a. If the article was of a dark, smooth substance, the accession number was painted on with a No. 0 camel's hair water color brush, in a spot which would not be too conspicuous if the object were to be placed on exhibition, but at the same time not too difficult to locate by a curator. Occasionally these two requisites could not be met on the same object, in which case the unobstrusive spot was selected, and mention of its location put on the accession sheet. "Crafter's Gesso", a water-based white acrylic paint, was used as a medium and the numbers made as small as possible without sacrificing legibility. Mr. Hornbeck was found to be especially dextrous in achieving this and was able to apply very clear accession numbers even to tiny areas on the clasps of filigree bracelets, or onto a single coil of a coil basket.

b. If the article was of a light substance, such as ivory, or glass or a rough one such as fibrework or unpolished wood, a base had to be prepared first by painting on a small rectangle with the white gesso, then when dry, applying the accession number to this base in India Ink with a "Crow Quill" pen.

In both cases, the finished job was sealed by brushing on a thin coating of clear nail polish purchased at a dime store. In very rare instances no space could be found on which to apply the number, in which case jewelry tags, such as are used in retail stores, were affixed to the object instead. These tags also proved useful as a temporary measure to assign numbers, if for some reason there was to be a delay in painting on the permanent one.

3.) Documents, maps, photographs, paintings.

a. Unframed - in exhibit cases.
Accession number with prefix letter was written on reverse side in pencil. Original documents were temporarily removed and laminated with milar and double stick tape, according to the conservation techniques recommended by the Library of Congress conservationist.

b. Framed.
These presented a problem. Due to the brief time we had available to work in the museum we could not afford to completely disrupt the exhibits. Unframing a valuable original document, cataloging it, laminating it, and returning it to a suitable frame would have been too time consuming. Additionally, once laminated the document or photograph might have required a new frame, as old ones had been known to break just in removing them from the walls, where Miss Wilson had screwed them into the heart pine lumber of the slave interviewing booths.

A few were removed to Sullivan's Island to be worked on there, but in other cases the accession number was placed on the frame itself, not the ideal solution but at least a temporary expedient.

Once back on the Island the staff completed the work of cataloging realia by accessioning articles in the storage room by the same method used at the museum. It was found that about one-third of the collection of realia were on the Island, and two-thirds on exhibit at the museum, making a total of some 700 artifacts.

During the third quarter (March-April-May) the following was accomplished:

1.) Alphabetical finding lists were prepared in order to facilitate the development of a consistent and standardized terminology for cataloging purposes.

2.) A system for cataloging realia was devised and approved.

3.) Standard lists of museum categories, subject headings and appropriate added entries were produced.

4.) Additional boxes of archival materials from Miss Wilson's personal effects were opened and inventoried, including some 200 photographs of Low Country scenes, and historic Charleston Buildings, taken in the early part of this century.

5.) Work proceeded on inventorying and accessioning slides, photographs and pictorial flatwork.

6.) Laminating of documents continued and they, together with maps and pictorial flatwork, were stored in a 10 drawer steel map case.

Our most difficult problem during this time was to decide how to duplicate our card sets for the card catalog. The SCM III we had leased was ideal as an office photocopier and made excellent reproductions of photographs, (much better half-tones, in fact, than the Xerox) but it was an electrostatic machine and had to use special paper, so we were unable to utilize it for reproduction of catalog cards. Another method had to be found. The obvious alternative used by many professional libraries, would have been to rent a Xerox photocopier, Model 1000, which could accept card stock in 4-up or 6-up cards. This proved to be prohibitive for our small office and electrical system.

For some weeks we thought we could make arrangements to utilize card reproduction Xerox machines at the Robert Smalls Library, though this would have been a bit awkward to manage since it would have been necessary to operate them only when not in use by the College of Charleston. The twelve miles distance between the college and our office had to be taken into consideration also. With the advice of Miss Barbare, Head of Technical Services at the South Caroline State Library, it was eventually decided to send the typed master cards to a professional company (General Microfilm Co.) in Cambridge, Massachusetts, for duplication. This proved very satisfactory. The quality of their work was excellent (though the card stock they used was not an exact match to the cream color of the master card, this was considered to be a minor detail). A box of master cards would be made up for shipment with a list of duplicates needed and mailed, if possible, by Thursday. If General Microfilm received a box by a Monday, we would receive the duplicated cards back by the following Monday. Each duplicate card cost us 7¢.

By June we were ready to begin the card catalog itself, and a 15,000 card cabinet had been purchased from Demco Library Supplies. We selected Demco partly because they carried cabinets of high-impact plastic, which would stand up better in this damp climate than would wooden ones. However, due to new material uncovered as we proceeded with our inventories, this proved to be an underestimate of our needs and by August we were forced to purchase another 10,000 capacity unit, making 25,000 in all.

To expedite work on the cataloging, a young student from the College of Charleston was engaged part-time to type subject headings as the duplicate sets came back. Concurrently, Miss Gantt was producing master cards of photographs and slides while Mr. Hornbeck accessioned and researched the remainder of the documents (those not on display in the museum), worked out a system of classification of flatwork, and typed master cards for books.

Since Mrs. Chase was not actively involved in this technical phase of the project, her time was spent during this period with re-organizing vertical files, arranging paintings and drawings in the storage room to correspond with the numbered sequence in the accession lists, uncovering odds and ends of library materials previously overlooked, or stored in the attic, and answering questions posed by the staff, plus continuing her usual administrative duties.

Concurrently with all these activities throughout the project, a vertical reference file was growing to provide useful information on provenance of the collection, donors, Black American artists, Black African artists, African Art, Black History Museums, Exhibitions of black artists' work, Black History, S.C., and Black History, U.S.A. Some of these files contain letters and newspaper clippings, while other contain leaflets, booklets and similar material.

C. STORAGE AND RETRIEVAL

Although, throughout the process of inventorying and cataloging, refiling and storing was also proceeding, and are mentioned throughout the report above, it may be helpful to specify these more clearly, and to explain whatever problems were involved.

1.) Artifacts and Art Objects: Those not on exhibition in the museum were repacked in boxes and stored again in the upstairs storage room; African objects in one location, Afro-American in another, for ease in retrieval. Photography of these was postponed, as this was a time-consuming project to be carried out by Mrs. Chase, who felt she had other priorities.

2.) Books, Booklets, Bulletins and Magazines: Three seven foot steel bookcases were used for these. All books were shelved in the library office, and marked with call number flags. This was done in preference to marking the spines of the books, since many of them were rare volumes, and would not be circulating in any case. Booklets, many of them rare and OP, were placed within stiff protective covers made of acid-free wrapping paper, labeled with call numbers and shelved with the books. All valuable books in poor condition were completely wrapped in this paper and tied with cotton tape. Cataloging and filing of magazines and professional journals was considered to be of low priority and was postponed.

3.) Documents, Maps, Engravings, Original Paintings, Drawings and Graphics: All documents, both original and photostats were stored in the steel map case, as were maps, and pictorial flatwork not framed, except for photographs. Framed paintings were stored in racks in upstairs storage rooms.

4.) Photographs: Photographs were stored in 8 x 10 glassine envelopes and the P-accession numbers written on the upper right hand corner with a "Sharpie" pen (permanent, waterproof, smearproof, writes-on-anything felt pen). These come in colors and it was first thought a color code could be used to indicate categories, since the envelopes are filed in numerical order. However, this idea was abandoned as being both unnecessary and impractical; the glassine envelopes were placed in "Vertiflex" hanging files in convenient sized groups, and placed in a steel file case in the library office.

5.) Negatives: Negatives were treated similarly, except that P-N numbers were used to correspond with P numbers, and they were stored in a file case in the Foundation office. This was done to separate negatives from positives for security reasons. The file case used was especially purchased with 4½" x 12" drawers at the top. Each of these drawers was divided longitudinally by adjustable dividers, which enabled it to accomodate conveniently the various sized negatives, from 35 mm film strips to 5" x 7" glass plates.

6.) Slides: Master copies of slides were accessioned by writing the number on a small pres-a-ply label attached to the slide mount. The slide was then replaced in projection slide trays in which they had been kept before, and returned to a small portable cabinet kept in the Foundation Office. The only duplicates in the collection are in the form of slide lectures, boxed, with accompanying teacher's guide. These are kept in the closet of the library office for separation from master copies.

7.) Archival Material: Miss Wilson's archives were roughly divided into groups to indicate whether or not they were personal or museum related, boxed, and the boxes stored upstairs. Archival materials relating to the museum's operation since Miss Wilson's death in 1947 was not reviewed systematically although files were rifled to abstract letters or information relative to identification and provenance of the collection acquired since then. Nothing was done to sort or file financial records, guest registers and similar museum records at this time. The Archivists have made certain recommendations regarding the eventual disposition of this material, but this first year's grant allowed neither time nor money enough to begin this time-consuming work. Since the provenance of the papers themselves has been disturbed several times since Miss Wilson's death (due to several moves and handling by a number of untrained people), it will be no more difficult to sort them at a later time, though this is certainly considered advisable to do and was strongly recommended by The South Carolina Department of Archives and History.

8.) Newspaper and News Clippings: These posed one of the biggest problems of storage and information retrieval, for the following reasons:

a. Everyone agrees that though back issues of 20th century newspapers can be obtained through public libraries and/or newspaper offices, they are unlikely to be indexed. For this reason our large collection of clippings on the subject of black people, both African and Afro-American would be of inestimable value to researchers and scholars. Additionally, most of these are already filed categorically, and eventually a library catalog could be developed that would be helpful in cross indexing this material.

b. There is also a consensus of opinion as to the fragility of newsprint, and the ineffectiveness of any conservation methods. The best solution appears to be to reproduce the information and not bother to save the originals.

c. There are three possible solutions to the reproduction problem and one of them, retyping the information, is impractical. The ideal, perhaps, would be to transfer the clippings to microfilm or microfiche, which would economize on storage space. However, this appears to be too expensive, whether we purchase a camera to make our own, or contract to have it done by a professional company. Furthermore, it leaves a new problem, how to obtain the funds (and the space) for the necessary equipment for projecting the microfilms or microfiches? The third alternative would be to photocopy the material but here, again, we would be facing a great deal of expense, both in materials and staff salaries, and the results would be even more bulky than the newsprint is. The only advantage of this last method would be that it would be more permanent than newsprint, provided we were able to photocopy it on permalife bond.

D. SUMMARY OF ACCOMPLISHMENTS

A summary of the final results of this first grant period can best be given by the last project report made by Mr. Ronald E. Hornbeck, our chief cataloger, just before he left. This report is as follows:

Project Report - 9/12/75

I. Realia.

A. Realia inventoried and cataloged at 666 items. Less than 10 objects remaining which will be handled after all other media have been cataloged.

B. Catalog cards have been reproduced, received, headings typed, alphabetized, and filed in the card catalog.

II. Photographs.

A. Photographs inventoried and cataloged at 1749 items. Less than 20 photos remaining, including difficult odds and ends and a few photoengravings (post cards).

B. Catalog cards have been reproduced, received, headings typed, alphabetized and filed in the card catalog.

III. Slides.

A. Slides inventoried and cataloged at 742 items. Unidentified slides remain uninventoried (less than 40?)

B. Catalog cards have been reproduced, received, headings typed, alphabetized, and filed in the card catalog for better than one-half of the cataloged slides.

IV. Negatives.

A. Negatives inventoried at 1081 items. These have been cataloged in conjunction with the photographs; i.e., negatives having a positive within the collection have been given the same catalog number as the positive; negatives are distinguished from positives (P) with with prefix (N). (PN) indicates the collection holds both positive and negative. In addition, contact sheets provide miniature positives for those negatives lacking formal prints.

B. Catalog cards have been reproduced, received, headings typed, alphabetized and filed in the card catalog.

V. Documents.

A. Documents inventoried and cataloged at 72 original items and 124 photostatic items. Several photostatic documents in the archival collection have not been cataloged due to their poor condition.

B. Catalog cards are presently being reproduced for these items.

C. All original documents have been "laminated" in polyethylene plastic (Mylar), using pressure sensitive double-stick tape on two edges.

D. Several of the original documents, included in the above number, have only been given temporary cataloging since it has not been possible to remove them from the Museum at this time.

VI. Books, pamphlets, maps.

A. Books and pamphlets inventoried and cataloged at 460 items. Less than 25 items remaining which will be cataloged after all other media have been cataloged.

B. Catalog cards have been reproduced, received, headings typed, alphabetized, and filed for 95 per cent of the cataloged books and pamphlets. The remainder are currently being reproduced.

C. Any small and/or delicate pamphlets have been placed within stiff protective covers made of acid-free brown wrapping paper, labeled, and shelved. Valuable books in poor condition have been completely wrapped in this paper.

D. Status of maps remains unchanged, except that they have been newly stored in a proper map case. Inventory and cataloging of maps will be accomplished within the next Grant period.

VII. Pictorial flatwork.

A. Status of pictorial flatwork remains unchanged, except that the more delicate prints, pastels, etc., have been placed in the map case with similar flatwork materials. Inventory and cataloging will be accomplished within the next Grant period.

VII. Archives.

A. Status of archives remains unchanged. SEE Project Report 2/10/75. Basic decisions regarding the handling of archival materials have yet to be determined.

IX. Since the printing of a catalog will be part of the Continuation Grant, complete descriptive lists of holdings will not be given at this time.

X. Remaining tasks to be performed during the Continuation Grant period are:

A. Inventory and catalog Maps.
B. Inventory and catalog Pictorial Flatwork.
C. Treatment of Archival materials.
D. Preparation of typed or commercially printed catalog of complete or significant holdings.
D. Receipt, typing, alphabetizing and filing of catalog cards still in the reproduction process.

Respectfully,

Signed/Ronald E. Hornbeck
Ronald E. Hornbeck, Catalog Librarian
Miriam B. Wilson Foundation
Special Project

CHAPTER 2 - INVENTORYING AND CATALOGING - PHASE II

A. PRELIMINARIES

From the first, this second phase of our project was plagued by unforeseen problems, mostly involving inadequate funds for staff. At the time we applied for a second grant we had anticipated that most of the cataloging would be completed and a full time librarian would not be needed; accordingly, our budget allowed us only $1000 for a consulting librarian. We had been instructed to cut our budget by at least 30% over the previous one, and planned to utilize most of our funds for the outreach programs. We expected to have completed all of the important cataloging by the time our cataloger, Mr. Hornbeck, was to leave, and although we realized there would be a few small tasks to do, we had no idea so much would be unaccomplished. The discovery of so much additional material had made it impossible to hold to our projected schedule.

The time was not good for recruitment (Nov. 1st), as most local librarians were already employed, and the staff members left, Mrs. Chase and her secretary/assistant, Mrs. Shirley Ann Wallace, were not trained librarians. To our disappointment, Miss Deanna Gantt, our library trainee, decided not to relinquish her plans to be a teacher (though she later changed her mind and obtained her M.A. in Library Science at the University of South Carolina). Before he left, Mr. Hornbeck had instructed Mrs. Wallace in typing catalog cards from P-slips, and she had already typed subject headings under his tutelage. By constantly studying the catalog cards already completed, she soon familiarized herself with the system, and by the time the project was completed, had literally taught herself a great deal of library science. The same was also true of Mrs. Chase, and between the two the cataloging was slowly carried forward while trying to engage a more experienced librarian. During this period, the following was accomplished in cataloging alone, not to mention various other duties connected with the Project, which will be taken up later:

1.) BOOKS

a. 466 books listed on master cards in our shelf list of the card catalog were compared and checked against a physical inventory of the books themselves. A few discrepancies were noted and corrected.

b. Temporary catalog cards made by photocopying P-slips on which bibliographical information had been copied from 79 books not cataloged during first grant period.

c. Did same for 22 reference books not cataloged.

d. Typed inventory of all above books (567) in accession book; gave call numbers where known, noted multiple copies of books, pamphlets, etc.

e. Engaged the part-time services of a Mr. Michael Gallagher, who holds a Master's Degree in Library Science and has been a school librarian for six years at a high school in a black neighborhood. Mr. Gallagher worked after school, searching books in National Union Catalogs at the Citadel Library, near Burke School where he worked, and Saturdays in The Old Slave Mart Library with Mrs. Chase.

Unfortunately, since he was not a cataloger and his time was so limited, his services were terminated and the search continued for a full-time librarian.

Because of his interest in the project, Mr. Gallagher donated a couple of reference books on cataloging to our library which were of great assistance to the staff.

2.) SLIDES

a. Inventoried 280 sets of Slide Lecture Series.

b. Accessioned slide lectures in Accession Book.

3.) REALIA

a. Correlated PN (Photo) catalog numbers, and S (Slide) catalog numbers on corresponding accession page of the Realia it represented.

b. Checked 666 Realia catalog cards against Photos or Slides listed in Realia Accession Book and noted discrepancies in either photo list, slide list or realia list.

4.) PHOTOGRAPHS

a. Accessioned new photographs and made temporary catalog cards on P-slips.

B. CATALOGING

As it became necessary to request "no-cost time extensions" to complete the project, overhead expenses for supplies, utilities, bookkeeping and accounting, etc., as well as salaries, were gradually eroding the funds, so the Director decided to forego her own salary in order to engage at least the temporary services of an experienced librarian. She was lucky to locate a Mrs. Lois Stille, a very competent person who held an M.A. in Library Science, and who had had experience in a multimedia library and was very helpful in planning the outreach program. Though Mrs. Stille had had no cataloging training per se, she did a splendid job of cataloging maps, and completing the cataloging of books, partly through the use of our reference books, and partly through help from our consultants. When she left, after four months, Mrs. Chase and Mrs. Wallace took over, and another staff member was employed as typist and general assistant. This employee, Mrs. Sara I. Cook, was efficient, and particularly helpful in inventorying items on Charleston history and personalities, being a native Charlestonian herself.

After Mrs. Stille left, work continued on cataloging the categories already started during the first phase of the project, and for the first time work was begun on the vertical files and ephemera, which had not been touched until that time. The vertical files included not only provenance and information files on the collection, correspondence with prominent black artists, educators and other personalities, but clippings, brochures, and other ephemera collected by both Miss Wilson and Chase/Graves. The ephemera consisted of scrapbooks, field notebooks, information card files, as well as selected articles in periodicals, many of which were from obscure publications which would be found rarely in most libraries.

The main problem at this point was how to create a reference library which would preserve the archival nature of the two collections (The Miriam B. Wilson Collection and the Chase/Graves Collection), to maintain wherever possible the chronology of the collection, and especially the correspondence, yet to make available to individual researchers as many different subject headings as possible, so the library would be of maximum value to students and scholars of black heritage.

One suggestion which was tried and discarded was to make photocopy duplicates and put the original in a provenance files, or chronologically in a correspondence or archival file, and a copy put into the research file. While this might eventually be the best way to handle such items, it was found to be cumbersome, consumed a great deal of staff time making the duplicates, not to mention the extra expense. What we think is the ultimate solution will be discussed later, but at least temporarily it was taken care of by placing the paper in the reference file and taking care of references to archives, provenance, etc. in the tracings.

This may help to explain some of the repetitive subject headings. For instance, the Civil Rights struggles of the 1950s were of great interest to Miss Wilson and among her effects was a cardboard file of some 350 paper bags, all neatly labeled and alphabetized and filled with clippings on such subjects as "Civil Rights, March 1956", or "Negro Folklore" or "South Carolina History". The student of history can find whatever of these subjects may be of interest in the tracings, but the repeated entry "Miriam B. Wilson-Papers-Ephemera" will enable the biographer of Miss Wilson to isolate her collection easily and to learn a great deal about her personality through studying the types of clippings that interested her, the wording of her main entries, etc. Although our provenance files have not been completely cataloged, nor have our archival materials, wherever anything was cataloged for historical reference which was also of an archival or provenance nature, this was noted in the tracings.

The ephemera constituted still another problem. Their usage would be similar to the vertical file, i.e. an assortment of research material from which information could be retrieved, yet they differed totally in physical form from the vertical file and would have to be stored in a different location. Accordingly a plan was devised to give ephemera the prefix Ephem., and number them consecutively; to give the vertical file papers the prefix planned by Mr. Hornbeck, V.F. and number them in numerical order also, but to interfile both VF and Ephem. cards in one single dictionary catalog. The different prefix and number then became a means of locating the material wherever it were stored.

One other new category was inventoried and cataloged during this last period. The audio-visual material. Here the catalogers had some differences of opinion. Mrs. Stille felt the term itself was inaccurate, since we already had several different forms of visuals -- the photographs, the flatwork, the maps, etc. However, the director felt the AV should be the prefix for all the audio material, with or without visual accompaniment. Since the collection was very minute, was unlikely to be called upon often, and would require a different storage system from visual materials, she felt they should be cataloged separately to distinguish them from the individual slides and photographs for which we had many requests. Accordingly this is the way it was done. It has not been easy to collect and preserve a sizable audio-visual library, because lack of funds have restricted the library to antiquated recording and playback machines. It is hoped that more can be done in this field in the future; that visual material may be combined with sound recordings and vice versa.

Although a rough inventory of flatwork had been done during Phase I (a mere listing by rough descriptive name and accession number), Mr. Hornbeck had postponed cataloging because he felt the numbering should correspond with the storage location--all those in the attic to be in numerical order, and all those in the map case to be in numerical order. Since flatwork included framed, as well as unframed, oils, water colors, drawings, engravings, and prints, they were too heterogeneous a mixture to store in the same place.

During the second phase, when it was realized the flatwork was virtually untouched, Mrs. Chase and Mrs. Wallace inventoried them properly on accession sheets, giving careful measurements. If a picture were framed, or matted, only the part exposed was measured and the word "sight" indicated this; otherwise they were marked "sheet" for the entire size of ground on which the picture appeared (paper, canvas, wood, etc.) or "comp" if an unpictured border surrounded the composition measured. The latter, of course was more often used to describe prints and engravings, which seldom were printed to the very edge of the paper.

The Director's long experience as an artist aided in identifying the original paintings, drawings and etchings but for graphics we sought the help of the Registrar at the Gibbes Art Gallery, or made a value judgement of our own. Most of the pictures in this category were in the collection as research or illustrative material rather than for their intrinsic value, and it mattered little whether they were drypoint, integlio, mezzotint, or lithography. She also disagreed with Mr. Hornbeck about the consecutive numbering of the two groups of pictures. This pictorial material was held in readiness to be used in exhibitions at the museum or for the development of educational visuals. Their situations could very easily be reversed and a picture taken out of its frame and replaced with an unframed one from the map case, or a newly acquired one. Therefore, their positions vis-a-vis each other was not at all static.

It had been the Director's intention to catalog this category herself, because of her familiarity with their identity and the reason they were included in the collection, but because of pressure of time, they were mostly cataloged by Mrs. Stille. She utilized an orthodox taxonomy, and decided on a divided catalog, since in some instances the author and title were of greatest importance, in others the subject.

Mr. Hornbeck had begun an authority file and completed it for Realia, as well as doing some of the SEE and SEE ALSO cards. Mrs. Stille and Mrs. Wallace continued this work for Books, Documents, Slides, Flatwork, Maps, Photographs and Vertical Files and Ephemera. No doubt, as time goes on and the catalog is more and more used, we will have to add more Authority cards to supplement the cross references already completed.

During this Phase II we were fortunate enough to obtain the services of Miss Deanna Gantt again, for three weeks during her Christmas holidays from the University of South Carolina, where she was working towards her Masters Degree as a Catalog Librarian. Since she was already familiar with photographs and slides, having worked on them under Mr. Hornbeck, she was very helpful in completing the cataloging of odds and ends of articles in these categories as well as some newly accessioned or discovered photographs.

As funds began to run low the Project received some much needed assistance from volunteers. After Mrs. Stille left, Mrs. Wallace and Mrs. Chase felt they were not equipped to catalog books in a proper manner, especially rare books yet they wanted to include a large group of newly acquired rare books (18th and 19th Century) on slavery and abolitionists. Mr. Hornbeck very graciously assisted by completing our P-slips with the necessary bibliographical information; working in his spare time from his school library position. From time to time Mr. Gallagher also assisted us in various ways as well as he could. Several black volunteers from the Zeta Phi Beta Sorority were also good enough to help in sorting and identifying clippings and ephemera on local black history.

C. STORAGE AND RETRIEVAL

For the most part there no significant change in the manner of storage of library and museum articles. They remained as described in Phase I. C. Not begun until Phase II were:

1.) Vertical Files: Two new steel file cases were purchased, each group of materials was contained in a plain cardboard file folder with main entry typed on a label at the top. These were placed, a few at a time, in hanging Vertiflex file folders, as many as could be conveniently contained therein. They were arranged in numerical order, not categorically. This system had worked well for the photographs for over a year and was thought to be the easiest way to assure quick retrieval. An item sought would be looked up under the subject heading in the catalog drawer, the VF number noted, and in minutes the right folder could be found.

This system was particularly helpful when we were inventorying this material and making P-slips for main entries, for frequently the material came to light out of order. We might turn up a folder on a particular black artist, for instance, and days, or weeks later, after numerous file numbers had come in between, we would find correspondence on the same individual which would go into a different file folder. They could be drawn together in the tracings. It may be unorthodox, but it worked.

2.) Ephemera: These received a temporary Pres-a-ply label giving its Ephem. accession number, and were placed on shelves or in acid free Hollinger record boxes, according to the nature of the article. Many of the ephemera, such as large scrap books, would not fit into the Hollinger boxes, and we plan to wrap them later in acid free wrapping paper as was done with rare books.

3.) Card Catalog: As our catalog kept expanding like a pot of rice, we were forced to purchase more and more units of the Demco Card Catalog Cabinet. With our last unit, which made the cabinet too high for conveniently working with top drawers, we also purchased a reference shelf divider. The total cabinet now has forty drawers, the top ten of which are for Shelf List Cards. There are only five empty drawers for expansion.

4.) Periodicals: One more steel bookcase was purchased and a number of Standard Pamphlet Boxes purchased. These are in sizes recommended by the A.L.A. with open tops and diagonally cut sides; made of top-grade 200 lb. test board. Magazine check-in form on sides allows us to keep records of subscriptions. A trial order of 50 was purchased to begin with and more will be purchased as needed. A visible reference card book file is also kept on all periodicals to which we subscribe now or have subscribed to in the past.

5.) Audio-Visuals: Storage of the audio-visual materials and equipment was the most disappointing of all storage problems. Many years before the project began it had been the ambition of the Old Slave Mart Museum to purchase a Multiplex cabinet which we still believe to be the best solution to our problem. The Multiplex System 4000 has a lighted viewing panel with panels for holding slides that can be pulled out in front of it for selection. Drawers take care of duplicate slides and cassette tapes. A large compartment below can accommodate large reel-to-reel tapes, slide projector, and small cassette tape recorder. Phonodiscs (records), large wire and tape recorders would still provide a problem but the Multiplex takes care of most of them. The price of $400 to $500, however, was far beyond our means or the Project's budget. The Luxor system would have required several modules and taken up more space than we could allow in our small library room, so it was discarded. Eventually, if we cannot obtain funds for the Multiplex we may put into use a simple system used by the New York State Historical Association and described in Vol. 31, No. 3 of History News (The American Association for State and Local History), though this would be only partially satisfactory.

In the meantime, our A.V. hardgoods and softgoods are scattered. We have left the original slides in slide trays, inside an inexpensive card tray box where they were before; the duplicates are grouped in cardboard boxes; phonodiscs are on shelves; reel-to-reel tapes, cassettes, and movie film are kept in an ordinary library tote box and recorders and projectors are scattered in various places.

This problem is still under study, but mainly it awaits sufficient funds for larger space and better equipment.

6.) Archives: Except for a few individual pieces which were cataloged by the unit card system and placed in Vertical Files or Ephemera, most of the archival material is now stored in acid free Hollinger record boxes and document cases, and temporarily cataloged in Record Groups, such as "Miriam B. Wilson-Manuscripts", "Miriam B. Wilson-Papers-Museum Related", "Miriam B. Wilson-Biographical", "Chase/Graves-Museum Finances", "Chase/Graves-Museum Promotion", etc. When, and if, the Foundation can obtain the necessary funds, these will also be inventoried and cataloged in greater detail by Archival Principles, according to the plan recommended by the archivists from the South Carolina Department of Archives and History and outlined by Mr. Hornbeck below:

PRECEDENTS ESTABLISHED BY MESSRS. WADE AND CHANDLER FOR ARCHIVAL INVENTORY

Catalog Code		Archival Code
1.	1. Miriam B. Wilson Papers (RECORD GROUP)	R.G.1
1.1	1. Personal papers (SUB-GROUP)	S.G.1
1.1.1	1. Correspondence. (SERIES)	
1.1.2	2. Biographical miscellany (SERIES)	
1.2	2. Museum papers (SUB-GROUP)	S.G.2
1.2.1	1. Museum history. (SERIES)	
1.2.2	2. Negro history and culture (SERIES)	
1.2.3	3. Low Country history and culture (SERIES)	
1.3	3. Manuscripts (SUB-GROUP)	S.G.3
1.3.1	1. Biographical references (SERIES)	
1.3.2	2. Notebooks (SERIES)	
1.4	4. Clippings (SUB-GROUP)	S.G.4
1.4.1	1. *Backward Glances* (SERIES)	
1.4.2	2. *Low Country Gossip* (SERIES)	
1.4.3	3. Miscellaneous (SERIES)	
1.5	5. Blue and Grey Lines. (SUB-GROUP)	S.G.5
1.5.1	1. Publications. (SERIES)	
1.5.2	2. Financial records (SERIES) ... (etc.)	
2.	2. Old Slave Mart Museum Papers	R.G. 2

FINAL INVENTORY WRITTEN DESCRIPTION

(a) R.G. Miriam B. Wilson Papers.
(Provide description of who she was, why important, etc. in approximately 1000 words)

(b) S.G. Manuscripts.
(Provide short description of what the manuscripts consist of in general) 500 words or less.

(c) 1.3.1 Bibliographical references. 1949-1951.
2 in. No index.
(Provide brief description of content--what, when, where, why--in two or three sentence paragraph)

NOTES: - - - - - - - - - - - - - -

1. Catalog entries should be at the series level.
2. Archival containers should be marked following the outline above.
3. Items within a series may be counted, but are usually not marked nor described individually. (If they were marked, the following number would be assigned to the ninth item in series 1.5.2 : (1.5.2.9)

D. SUMMARY OF ACCOMPLISHMENTS

1.) By Staff:

By the closing date of the Project, almost everything inventoried had been cataloged, with the exception of many of the less important ephemera and some of the vertical files and audio-visuals.

To our disappointment, a complete inventory was lacking for provenance files, donor files, and of course, archives. After the closing date, volunteers continued to work in the library, in an effort to fill as many gaps as possible. They typed catalog cards from P-slips, sorted newspaper clippings into categories, checked on the boxes and folders in which archival material had been temporarily stored, and later began placing these in Acid Free Hollinger boxes. Some P-slips had already been completed except for tracings, and Mrs. Chase did these on her own time.

By the time this work had to end, our final count of articles inventoried and/or cataloged was as follows:

a. Books: 682 inventoried and cataloged.

b. Periodicals: 19 publications regularly subscribed to inventoried and cataloged.

c. Documents: 87 original and 126 photostatic inventoried and cataloged.

d. Maps: 64 inventoried and cataloged.

e. Realia: 702 inventoried and cataloged.

f. Vertical Files: 475 inventoried and 424 cataloged.

g. Ephemera: 190 inventoried and 130 cataloged.

h. Audio Visual: 45 inventoried and 36 cataloged.

i. Slides: 760 inventoried and cataloged.

j. Photos: 1849 inventoried and cataloged.

k. Flatwork: 169 inventoried and cataloged

making a total of 5,018 items cataloged and 120 additional items inventoried only.

With the exception of most of the books, all of these catalog cards required original cataloging and an effort was made to present as much descriptive information as possible. On realia, flatwork, and photograph cards especially an indication of their provenance and significancce was also given insofar as time and knowledge allowed. No doubt, as Miss Wilson's papers are more thoroughly searched and inventoried, more such information will come to light and will be added to accession sheets, and possibly catalog cards.

One of the last tasks to be done was to type acid free flats for the newly accessioned or inventoried books to replace the photocopied P-slips temporarily used.

2.) The Card Catalog

A card catalog of some 22,000 cards has resulted from this project, conveniently arranged so as to give maximum ease in information retrieval. The most important research material is stored nearby to the card catalog itself, for quick location of the item wanted.

The unit card system is used in separate catalogs for each medium with ample analytics, cross-references, tracings and extensive intermedia referrals. Books, pamphlets, etc. carry an LC classification number, while other media are located by a coded prefix plus an accession number.

The final result is in the form of ten separate catalogs, divided where author/title and subject could be easily defined, dictionary form where such separation could not be consistently followed.

Books and Pamphlets - Divided

Periodicals (those we subscribe to in series) - Divided

Documents - Divided

Maps - Divided

Realia - Dictionary

Vertical Files and Ephemera - Dictionary

Audio-Visual - Dictionary

Slides - Dictionary

Photos - Dictionary

Flatwork (Pictorial Material) - Divided

The following Inventory Codes are used, mainly to aid the library staff in locational and physical retrieval of library components.

Library of Congress Call Numbers - Books and Pamphlets

Periodical - No Code Number (Refers to subscriptions of periodicals)

DO - Original Document

D - Copy or Facsimile of Document

M - Map

R - Realia

VF - Vertical File (Refers to correspondence and ephemera small enough to be stored in a hanging folder in a vertical file cabinet)

Ephem. - Ephemera. (Refers to similar reference material too bulky or large to fit into a vertical file folder, such as scrap books, field notebooks, single copies of magazines and journals, etc. These are stored in acid-free record boxes in numerical order). Both VF and Ephem. serve the same purpose for the researcher, so their catalog cards are interfiled in a single dictional catalog.

AV - Multimedia Audio-Visual material, mainly sound only, but a few with both combined. It also includes slide lectures series with accompanying teacher's guide.

PN - Photograph and Negative
(P - Photograph only; N - Negative only)
Symbols NR or CS are for staff use only in locating actual negative of a photograph on a roll of negatives or a contact sheet.

S - Slides - Individual slides and transparencies.

F - Flatwork (paintings, prints, engravings, posters, etc.)

Insofar as has been possible for this specialized library, the rules of entry followed for the catalog are taken from the Anglo-American Cataloging Rules (A.L.A., 1970), and Museum Registration Methods, Dudley and Wilkinson, (A.A.M. Smithsonian Institution, 1968). Descriptive cataloging has followed a modified form of Library of Congress practice, with some assistance from George Peter Murdock's Outline of World Cultures, (Human Relations Area Files, Inc. 1972). Modifications had to be made, especially in the vertical files, since we wanted to use Miss Wilson's subject headings as main entries, and then in developing later files, utilize this same nomenclature for subject headings. Taxonomy has also varied somewhat from catalog to catalog. For instance, the Library of Congress consistently uses the term "Negro" for the most part, when describing Americans of African ethnic origin. But since 1960 there has been a gradual change towards a preference for first the term "Afro-American" and more recently "Black". In our book catalog, therefore, the term "Negro" is almost exclusively used, but in most of the other catalogs there is a combination of terms. This is partly due to the chronology of the item being cataloged. Where discrepancies occurred we have tried to add "See" and "See Also" cards to aid the user. In case we have erred and there are omissions of these, the researcher will have to seek information under any one of these three terms, or all three.

3.) Printed Catalog

It has always been our hope that we could complete the project with a printed catalog, though this had not been promised in our proposal. We merely said it was our hope to do so, if we found we had sufficient funds. However, consultation with our printer about possible ways of printing even a partial catalog (perhaps of pictorial material only) always showed us the cost would be prohibitive. Accordingly, from time to time we made alphabetical lists of some of the items most in demand, such as photographs, slides, documents and supplied photographs of them in answer to requests for a catalog.

However, we never relinquished our hopes of getting the entire catalog published, since even before the Project Grant had been received, Mrs. Chase had made overtures to G.K. Hall and Co. concerning the possibility of publishing a catalog of The Old Slave Mart Museum and Library. They were interested and Mrs. Chase prepared at their request, a sample list of the types of inquiries we had had about our material. After two years, during the interim when the project was not in progress, Mrs. Chase received word that the "marketing survey" made by the publishers had "received very favorable response" and she went to Boston and signed a contract for The Old Slave Mart Museum and Library to allow G.K. Hall to publish the catalog.

Although it took a volunteer staff four months to complete the 22,000 card catalog required for the two volume work requested by G.K. Hall, the printed book has just come off the press. The publication was achieved by photographing each catalog card in sequence. Twenty-one cards were placed in a frame and the entire group photographed with a microfilm camera, this group then becoming one page of the printed book, each page being 10"x 14' in size. The result, though small print, is legible to the naked eye. This gives the reader, in any part of the world, access to our card catalog, from which specified items may be selected and referred to in writing us. While not as ideal as opening the library to the public, which we cannot do at present for lack of funds, it is a great stride forward, and gives added security in case fire or other disaster should destroy the cards.

Negotiations for the printed catalog were started before either of the projects began (in 1974) and the catalog was not finished, nor printed, until many months afterwards. Therefore, this does not, strictly, belong in this final report. However, since the book is now available, it is thought the reader should be made aware of its existence.

The catalog cards in this publication are reproduced by offset on permanent/durable, acid-free paper with, as has been mentioned, 21 cards per 10" x 14" page. There are two volumes with a total of 1053 pages, bound in Class A library binding, in a handsome shade of blue. The catalog can be obtained only by ordering directly from the publishers, G.K. Hall and Co., 70 Lincoln Street, Boston, Massachusetts. 02111 ISBN 0-8161-0073-x. Price U.S. $125.00, Outside U.S. $137.50.

CHAPTER 3 - IMPACT MEASUREMENT

A. PLANNING AND DEVELOPMENT OF OUTREACH MATERIALS

Throughout the first year of our cataloging project the requests for research materials escalated tremendously, mainly due to the Bicentennial of the American Revolution which created so many more exhibitions, programs, and publications in celebration of this great event. Prior to receiving Federal funds, all such requests had been handled by Mrs. Chase, on a full time, but volunteeer basis. But once the Grant period began all staff time had to be spent on the cataloging project for which the Miriam B. Wilson Foundation had been funded by the Office of Education. Although Mrs. Chase continued to try to reply to the more important requests on weekends, the library was forced to reply to most inquiries with a form letter stating our dilemma.

A dilemma it truly was, for it was frustrating to realize we had the material with which to assist these much needed programs about Black History, yet could not do so without neglecting our obligations to the Federal Government. It was this situation which prompted our request for additional funds, not only for the purpose of completing the cataloging which had proved to be more extensive than had been expected, but also to utilize our library components to prepare and supply as many outreach and loan materials as possible, not only for schools and academic instructional programs, but for special projects for the Bicentennial of the American Revolution.

One of the first tasks undertaken towards this end was to inventory what outreach materials were already on hand. These fell into several categories:

1.) Kits. Of these we had none we had created from our own original material; instead they consisted of odds and ends we had either purchased from other organizations, such as the Association for the Study of Afro-American Life and History, or donated. Of the latter, we had a great many duplicate copies of out-of-print educational packets on Black Personalities given us by the Harmon Foundation, while most of the former were single copies only.

2.) Slide Lectures. Of these we had twelve lectures, with duplicate copies that had for some years been rented to institutions and individuals, together with a printed lecture guide. One other slide lecture also had a synchronized voice recorded descriptive lecture, made on a borrowed Singer Caramate.

3.) Loan Exhibitions. In the past these had all consisted of custom-made multimedia exhibitions, tailored to the needs of a special request. This was a very time consuming and expensive process, and we needed more duplicate exhibitions. The only one we had which would lend itself well to duplication was a series of ten panels of heavy cardboard, on which were pasted photostats of documents, prints, and engravings; photographs and explanatory labels, on ten subjects from Black History, such as "The Atlantic Slave Trade", "Slave Craftsmen", "Master/Slave Relationships", "Sales of Slaves", etc.

4.) Photographs. By far our greatest demand was for visual material for publications, both text and trade, and for television productions. We had been filling such requests for years, but our difficulty lay in having only one copy of each photograph. Getting a print made in time for a publisher's deadline was difficult, since our photofinisher was some 12 miles away and took about a week to get back to us. By that time, it was frequently too late to be of use. Shipping was a problem, too, as we had no special boxes or photo mailing materials and had to scramble in a jumble of discarded cardboard, or boxes we had saved for this purpose. Though we charged a reproduction fee for photographs, billing and bookkeeping took so much time it was not renumerative.

5.) Information to Individuals. To answer these requests we either had to write a letter to the individual, answering a specific question, or if the request were in general terms, we would gather together a number of materials, tailor-made to the request. These usually consisted of reprints of articles about the museum and its collection or about Miss Wilson, or copies of the museum guide leaflet which we mimeographed ourselves. We also utilized some reprints of handbills advertising the sale of slaves, brochures about the museum, as well as monographs on a few particular artifacts, like the Gullah Baskets, etc. Miss Wilson's books and pamphlets were out-of-print and what copies we had left were being held as part of our archives and library, but reference to Mrs. Chase's book, Afro-American Art & Craft, proved to be of great help, especially to picture researchers from publishing houses. Its 250 illustrations from our collection served in lieu of a catalog, to some extent. Still all this was time consuming, and highly unprofessional.

Our next step to improve our outreach materials was to get as much professional advice as we could. Not only did we talk to local experts in this field, but we ordered from other museums and organizations throughout the country samples of their educational materials. Information about new techniques and equipment were also obtained from such sources as Eastman Kodak; Singer, Education Division; Modulearn, Inc.; Reader's Digest Services, Inc., Educational Division; Teacher's Marketplace; United Learning; Spice Series, Educational Services; H.W. Wilson Corporation; Educational Insights; Media and Methods; Guidance Associates; Doubleday Multimedia; ACI Media, Inc.; Vanguard Visuals, Inc.; Educational Resources Information Center (ERIC) and others.

Individual consultants who assisted us are listed elsewhere, but in general terms the following was done to improve our knowledge and to help us decide what forms of outreach media would best suit our purposes:

1.) Audio-visuals.

a. Educational experts were consulted regarding what might be preferred by classroom teachers, and what projection and play-back machines would be most likely to be available in schools, both local and out of state.

b. Technical experts were consulted as to the pros and cons of various kinds of equipment. Cost analyses were made and considered with regard to the budget and the impact of supplies and materials on same.

2.) Loan Exhibits. Museologists and other display experts were consulted regarding the most modern methods for development of loan exhibits to museums and for special events, like Black History Month, or the Bicentennial of the American Revolution, as well as suitcase exhibits for classroom use. Representatives of the South Carolina Arts Commission assisted us with this problem. Samples of exhibition materials were obtained from museum suppliers including such things as acid-free museum mounting board, mat materials and laminating materials.

3.) Photographs, loaned for study or for reproduction. To learn techniques of handling these properly in a professional manner, several stock photographers were consulted to determine what are the usual terms and charges for such services, how long to allow for selection of pictures, how to protect our reproduction rights in the photographs, etc. We also obtained sample forms for publication release, billing, packing slips, etc. from them as well as suggestions for custom-made shipping boxes and methods of protecting individual slides while being examined.

Businessmen and office supply companies gave additional advice concerning office forms and billing procedures.

From these preliminary surveys we relinquished ideas that involved complicated equipment that would be expensive to purchase and maintain. Among these were microfilm and microfiche copies of our library components. Both the reproduction costs and equipment for viewing them were beyond our means in the foreseeable future.

By process of elimination of the least feasible, most expensive and less important items we decided on several types of educational media that we felt we should adopt as soon as possible, viz:

1.) A new, edited edition of our slide lecture series. Prepared in two ways:

    a. Placed in plastic sheets, 20 to a page and arranged in ring notebooks with printed lecture guides. Title and publication information silk screened on cover and spine, as well as on a Title Page inside.

    b. Same as above, but accompanied by voice-recorded lecture.

2.) Film strips with voice-recorded lecture for elementary schools.

3.) Photographs, maps, documents and other visual material reproduced and arranged in two types of portfolios:

a. Printed on light weight cardboard and boxed for display exhibitions. Captions printed beneath visual materials.

b. Reproduced on cheaper paper, with descriptive and instructional information accompanying each picture. Bibliography and other suggestions for teacher included. These kits would be packaged in folders or envelopes for classroom distribution.

4.) Transparencies prepared from similar materials for overhead projection.

It was also decided that the following should be done, both as a matter of conservation and security, and also to expedite the supplying of photographs to publishers and as study prints:

1.) Duplicate prints made of all photos most likely to be reproduced. i.e. some photos would be useful only as study prints, but be too poor in quality to reproduce.

2.) Inflammable films and breakable glass plates should be copied on safety film.

3.) Prints should be made for remaining photo negatives for which no prints exist. Only a few of these are left.

To our disappointment, the experienced photographer whom we had engaged to carry out the photo laboratory work for us left town and a search is still being made for his replacement. Sending the work to a commercial photo lab would be prohibitive in cost, and we must try to find a photographer who will do in on a contract basis.

Disastrously for the Old Slave Mart Library, however, the costs rose astronomically between the time we had applied for the Federal Grant and the time we were ready to proceed with the development of these projects. Printing and paper costs in particular had risen fantastically so the projects especially aimed at elementary and secondary schools (Nos. 1.) a. and 3.) a. and b.) which required printing processes were out of the question. As concrete examples only two instances need be cited:

1.) To reproduce one thousand copies of No. 3). a. would have cost us $3,000.00 and would not have included the boxes. Any less than one thousand would not have been economical.

2.) To develop No. 3.) b. would have cost $1900.00 for a thousand copies of one kit of ten folders each, on one subject only, and we had projected several subjects for reproduction.

Since our total budget allowance for development of outreach materials was only $3400.00, we felt this was far too much to spend for such small results. We therefore decided to continue development of prototypes and to seek a commercial publisher of educational media such as those listed above who would be in a better position than we to handle the production and marketing end of making our library materials available to a wider audience.

Having set aside the possibility of creating new media, we concentrated on improving the utilization of outreach materials already at hand. Since we had for years been keeping a card file record of all requests for materials, we were able to determine what types of materials were most in demand, and found this to be pictorial library components without a doubt. We therefore set out to improve our methodology in handling requests, so as to minimize staff time and speed delivery. To this end we:

1.) Made descriptive alphabetized lists of the most popular photographs, to serve as temporary, partial catalogs.

2.) Developed forms and office procedures for handling loans or sales of photos, and granting publication releases.

3.) Temporary brochures and leaflets describing our Research Facilities and Services, as well as charges for such services, were prepared by offset printing.

4.) Made duplicate 8" x 10" glossy prints of the photographs most often in demand, so our response to requests would be speeded up.

Additionally, we increased our loan materials by preparing a photographic exhibit of slave-made artifacts. It consists of fifteen photographs, exhibition quality and size (16" x 20"); black and white, matte finish, mounted on heavy cardboard; plus fifteen "Braquettes", a patented device for hanging pictures without a frame. Full descriptive and historical information is typed and mounted on reverse side, to assist museum or other exhibitor in creating their own labels to match the rest of their exhibit.

One other rather exciting occurrence took place to add to our library materials, which we hope can be developed for outreach later on. For seventeen years a black man, named Peter Alston, had worked as general handyman at The Old Slave Mart Museum, and always being interested in our collection, he had made several contributions to it over the years. Now partially retired, he has begun a small hobby of his own. Inspired by The Old Slave Mart to record his own culture, he has begun taping the church services in his rural community. The cassette tapes demonstrate a distinct relationship between Africa and this "Sea Island" or "Gullah" culture and Mr. Alston has allowed the Old Slave Mart Library to copy them onto master reel-to-reel tapes, with the volunteer help of Mr. Samuel Gasque, Audio-Engineer. We expect to continue to collect these and perhaps eventually to make them available to the public.

B. PROGRAMS ASSISTED

Meanwhile, requests for outreach materials were reaching a crescendo, as the Bicentennial of the American Revolution drew towards its close. We had therefore to make a hard choice. Should we refuse to answer these eloquent and urgent pleas for help, when we knew we had the needed material, so as to concentrate on improving the quality and quantity of our educational media? Or should we postpone the latter in order to free our staff to answer these requests as best we could with what we already had? Our decision was to answer as many requests as possible, giving especial priority to those connected with the Bicentennial, an event which would not recur in our lifetime, and hope we could prepare better services and a variety of educational media later on.

It would be impossible to list all the innumerable requests received, or projects assisted, nor even the types of questions received, for they were as varied as it was possible to be. One day an inquiry would come from some large, well known big city museum, requesting a loan of artifacts and documents. It might require months of correspondence to provide them the assistance they needed. The next day a laboriously written letter from a black seventh grader in a small country school would ask for materials for a Bicentennial exhibit on black history which she was preparing for her classroom.

Most typical, however, were requests for:

1.) General information regarding The Old Slave Mart Museum and Library.

2.) Books and publications; either our curator's book, Afro-American Art & Craft (Van Nostrand Reinhold, 1971) now OP and available only through The Old Slave Mart; imprints of The Old Slave Mart; or other books on black history and art which had been difficult to locate.

3.) Orders for our catalog, which we didn't have except in the form of incomplete alphabetical lists.

4.) Multimedia educational materials for elementary and secondary schools--especially those doing ethnic history projects funded by Title III, ESEA.

5.) "Soft goods" for television programs, both in the United States and Canada.

6.) Pictorial material for filmstrips and movies being designed by some school or commercial producer of educational materials.

7.) Loans of realia, prints, and documents needed by famous museums throughout the country, for Bicentennial exhibitions.

8.) Answers to questions of fact regarding black history or black art and crafts, put to us by scholars as well as student researchers and writers. Study prints for same.

9.) Genealogical information or guidance (especially after Alex Haley's "Roots" appeared.

10.) Identification of objects in private collections, either African or Afro-American.

Requests also came frequently from:

1.) Scholars wanting to visit the Museum and have a consultation with Mrs. Chase.

2.) Magazine writers and publications interested in doing a story on The Old Slave Mart Museum, the library, or some aspect of black heritage; requesting a guided tour of the Museum and an interview with either the Director, Mrs. Graves, or with Mrs. Chase.

3.) Publishers and picture researchers needing pictorial materials (photographs, maps, engravings, color slides, etc.) to use as book illustrations, both trade and text.

4.) Visitors to the Museum, wanting to have additional information concerning some aspect of our collection.

5.) Elementary and secondary school children struggling to prepare a bicentennial exhibition on Black Heritage.

6.) South Carolina teachers(all over the state) planning a field trip; wanting an appointment to bring a busload or two of school children to visit The Old Slave Mart Museum.

The areas of interest expressed by these requests were as varied and significant as the programs themselves. For years our museum staff has struggled in vain to arouse support for our efforts to preserve the much neglected subject of black cultural heritage; slave life and customs, the contributions made to American civilization by our anonymous black slaves, black handcrafts and folk art in general, as well as African handcrafts which show a distinct continuum between Africa and America through black American slaves. But the public, both black and white alike, was either antagonistic, apathetic, skeptical, or simply uninterested. Now these were the very subjects that dominated the queries pouring in; among specific subjects relating to blacks which featured in these requests were:

1.) Handcrafts.

    a. Leatherwork.

    b. Needlework of all kinds.

    c. Weaving and spinning.

    d. Basketry and other fibrework.

    - e. Blacksmiths and ironwork.
    - f. Architects and black builders.
    - g. Maritime life, boatbuilding.
    - h. Black dolls.
    - i. Quilts and woven coverlets.
    - j. Woodcarving.
- 2.) Music, musicians, and musical instruments (both African and Afro-American).
- 3.) Slavery--History in general.
- 4.) Slaves--Life and customs, longevity, treatment of.
- 5.) Slave trade--African--Atlantic--American.
- 6.) Documents pertaining to slavery.
    - a. Bills of sale for slaves.
    - b. Tax receipts.
    - c. Mortgages.
    - d. Indentures.
    - e. Inventories of slaves, or letters re: slavery.
- 7.) Abolitionists.
- 8.) Religion.
- 9.) Plantations and plantation life.
- 10.) Gullah language and culture.

Of the many projects and programs which we assisted during this project, the following are representative of the most prestigious and important:

- 1.) The American Freedom Train: American Freedom Train Foundation. Loaned several artifacts for African background exhibit. Provided research material (slides, documents, engravings as well as consultation, on black history.

2.) Before the Mirror: Black Artists' Union of Massachusetts College of Art. Loaned exhibit of photographs and Gullah basketry to exhibit of work by black women artists.

3.) Traditions in American Basketry: Everson Museum of Art. Loaned exhibit of Gullah basketry; later circulated by the Gallery Association of New York State on a nine months' tour throughout New York State.

4.) The Blacks in Canada: Nova Scotia Museum, Halifax, Nova Scotia, Canada. Supplied research information about 19th century black artists, slides and other material, especially about basketry.

5.) La Amistad - Tall Ships, Operation Sail - 1976: Friends of La Amistad. Provided photos, charts, and information about Atlantic Slave Trade.

6.) American History, 1750-1800: Yale University Museum and Victoria and Albert Museum London. Curator did his own research in our library.

7.) Women Artists: Third World: Interdisciplinary Studies Institute, The California State University and College, edited by J.J. Wilson and produced as part of a "Harper Row Media Program". Supplied Prof. J.J. Wilson with slides on black women artists.

8.) Women in a Developing America: 1715-1815: Women's Concern Group, University Section Club, University of California, Berkeley. Provided illustrations for exhibit and catalog.

9.) Two Centuries of Black American Art: Los Angeles County Museum of Art. Gave assistance to Dr. David C. Driskell, member of the Bicentennial Committee and guest curator, in locating paintings for this major Bicentennial exhibition.

10.) The Afro-American in Decorative Arts: The Cleveland Museum of Art. Gave assistance to guest curator, Dr. David Vlach, in locating artifacts for the exhibit. Loaned four articles from our realia collection. This history-making exhibit is co-sponsored by The Links, black women's organization, and will tour the country's most prominent museums from February 1, 1978 to December 31, 1979.

11.) Bicentennial Exhibits on Black Americans: Philadelphia Museum of Art. Assisted Ms. Pacita Cruz, Community Exhibitions Coordinator, Department of Urban Outreach, with consultation and book.

12.) Bicentennial Exhibit: Philadelphia Museum. Assisted Design Associates, Inc., in charge of design program for the Afro-American Historical and Cultural '76 Bicentennial Corporation of Philadelphia.

13.) Scientists and Inventors: U.S. Information Agency, Motion Picture and T.V. Service. Provided photographs of slave-crafts from our collection for program to be televised in the countries of Africa.

14.) The Black Experience in Canada: Ontario Communications Authority. Supplied photos and information for a two-part series to be used on UHF network in Ontario, and for distribution to Educational Television outside Ontario.

15.) The Black Presence in the Capitol City: Afro-American Bicentennial Corporation, Washington, D.C. Supplied several photographs for this exhibition on "The Black Involvement in Architecture, Past, Present, and Future".

16.) The African Banquet: Black History Committee, Charleston Bicentennial Committee. The Old Slave Mart Museum and Library assisted with planning, obtaining African menus and recipes, loan exhibitions, and presented a multimedia African exhibition before the banquet which consisted of African art and crafts, slides with synchronized voice recorded lecture, and taped African background music.

17.) Charleston's Black Artisans: Black Festival - Ethnic Month Activity, Charleston Black History Committee of the Charleston County Bicentennial Committee. Provided loan exhibition for exhibit on slave craftsmen.

18.) 200 Years of American Banking: National Museum of History & Technology, Division of Numismatics, Smithsonian Institution, Washington, D.C. Assisted Mr. Raymond Hebert in collection information on early financial documents and unusual media of exchange.

19.) The National Index of Extant Eighteenth Century Clothing: Division of Costume, National Museum of History and Technology, Smithsonian Institution, Washington, D.C. Provided consultation and offer of photographs of 19th century black people. Smithsonian technician visited Old Slave Mart Museum.

20.) Africans and Afro-Americans: Slavery, Slaving and Colonization: Center for Anacostia Studies, The Anacostia Neighborhood Museum, Smithsonian Institution, Washington, D.C. Consultation still in progress.

21.) Reconstruction of Black Houses: Cultural History Department, Division of Domestic Life, M.H.T.B., Smithsonian Institution, Washington, D.C. Researching and supplying photographs of both interiors and exteriors for this project.

22.) Black Life and History in South Carolina: Gibbes Art Gallery, Charleston, S.C., Columbia Museum of Art, Greenville Museum of Art, and The Old Slave Mart Museum, Co-sponsors. Aided in planning and designing, but funds for production were not obtainable.

23.) Exhibit Portfolio on Slavery and Abolition: Smithsonian Institution, Washington, D.C. Provided copies of documents.

24.) The Art of the Black Man: International Festival of the Arts '76, Bottineau, North Dakota. Assisted with consultation, general information and offer of exhibit material.

25.) African and Afro-American Textiles: World Heritage Museum, University of Illinois at Urbana-Champaign. Assisted with descriptive lists of such textiles in our collection, also gave general consultation in aid of the exhibit.

The above list is but a sampling only, but may give some idea of the value of our research resources. We are also gratified to note that inquiries from foreign countries has been on the increase. Representative of these have been requests from England, Denmark, East Germany, Lichtenstein, Belgium, Canada and Japan.

C. LISTINGS IN DIRECTORIES - PUBLICITY

1.) Directory Listings.

Archives of American Art, Smithsonian Institution
ARLIS/NA Bicentennial Committee on Visual Resources
Bicentennial Bibliography of American Art
Box 3692
Glendale, California 91201

American Association of Museums
The Official Museum Directory
National Register Publishing Co., Inc.
5201 Old Orchard Rd.
Skokie, Illinois 60076

Museum Media: A Directory and Index of Publications and Audiovisuals available from United States and Canadian Institutions, 1st and 2nd editions
Gale Research Co.
Book Tower
Detroit, Michigan 48226

A Descriptive List of the Special Collections in Southeastern Libraries
Southeastern Library Association
Mississippi College Library
Clinton, Mississippi 30956

Guide to Archives & Manuscripts in the United States
National Historical Publications and Records Commission
National Archives Building
Washington, D.C. 20408

Stock Photo and Assignment Source Book
R.R. Bowker Company
1180 Avenue of the Americas
New York, N.Y. 10036

The Historical Museums of South Carolina
Historic Resources Division
South Carolina Archives Department and South Carolina State Development Board
Columbia, South Carolina

The Charleston Library Consortium Handbook and Area Resources Guide
The College of Charleston
Charleston, South Carolina

Handbook on Black Librarianship - Section on Afro-American Museums - Libraries Unlimited, Inc.
c/o Fisk University Library
Fisk University
Nashville, Tennessee 37203

Directory of Afro-American Resources
Edited by Walter Schatz, Race Relations Information Center
R.R. Bowker
1180 Avenue of the Americas
New York, N.Y. 10036

Charleston Trip Planner
Charleston Travel Industry Development Council
P.O. Box 634
Charleston, S.C. 29402

Directory of Special Libraries and Information Centers
Gale Research Co.
Book Tower
Detroit, Michigan 48226

International Who's Who in Community Service
26 Greycoat Place
London SW1P 1SD
England
(Judith W. Chase's biography mentions Old Slave Mart Museum and Library)

Who's Who of American Women
Marquis Who's Who, Inc.
200 East Ohio Street
Chicago, Illinois 60611
(Judith W. Chase's biography mentions Old Slave Mart Museum and Library)

American Library Directory
R.R. Bowker Company
Box 25001
Temple, Arizona 85282

For the Tourists in Charleston
The News and Courier
Charleston, South Carolina

LIST, Vol. 5
Library and Information Services Today; and International Registry of Research Innovation
College of Library and Information Services
University of Maryland
College Park, Maryland 20742

Picture Sources 3
Special Libraries Association
315 West 78 St. #1
New York, N.Y. 10024

Craft Shops/Galleries USA
Research & Education Dept. of American Crafts Council
29 West 53rd St.
New York, N.Y.

Treasures of America and Where to Find Them
Reader's Digest
380 Madison Avenue
New York, N.Y. 10017

Exploring Black America: A History and Guide
Author: Marcella Thum
Atheneum
New York, N.Y.

2.) Publicity - Old Slave Mart Museum and Library have been featured in:

The Costume Society of America Newsletter, March 1977
Metropolitan Museum of Art
Fifty Avenue & 82nd Street
New York, N.Y. 10028

Authors Guild Bulletin, December 1974
234 West 44 Street
New York, N.Y.

The New South Carolina State Gazette, quarterly published by South Carolina Department of Archives and History, October 1974
Box 11,669
Capitol Station
Columbia, South Carolina 29211

Gibbes Art Gallery Bulletin, May 1975
135 Meeting Street
Charleston, South Carolina

The Confederation of South Carolina Local Historical Societies
Awards for "Outstanding Historical Achievement"
First Place 1974 - Miriam B. Wilson Foundation for Old Slave Mart Museum.

Gibbes Art Gallery Bulletin, May 1975
135 Meeting Street
Charleston, South Carolina

History News, January 1975
The American Association for State and Local History
1400 8th Avenue South
Nashville, Tennessee 37203

Pulteney St. Survey, November 1977 and February 1978
Hobart & Wm. Smith Alumnae Quarterly
Alumni House
Geneva, New York

Syracuse University Alumni News
Publications Office
Syracuse University
Syracuse, New York 13210

Southern Living, December 1975 and September 1977

Sepia, July 1976 and September 1977

Ford Times, January, 1978

Rurubu, A Monthly Travel Magazine by the Publishing Div., J.T.B., Tokyo, Japan, 1977

Innumerable newspaper articles, both local and national, including:

New York Times, New York City

East Cooper Pilot, Mt. Pleasant, S.C.

Charleston News & Courier, Charleston, S.C.

Charleston Evening Post,Charleston, S.C.

Los Angeles Times,Los Angeles, Cal.

State Journal; Lansing, Michigan

Washington Post, Washington D.C.

San Francisco Sunday Examiner & Chronicle, Sunday Punch

Winnepeg Tribune, Winnepeg, Manitoba, Canada

Ottawa Journal, Ottawa, Ontario, Canada

Dakar Matin, Dakar, Senegal, Africa

The Daily Utah Chronicle, Salt Lake City, Utah

The St.Paul Dispatch, St.Paul, Minn.

The News, Greenville, S.C.

The Daily Times, Union, S.C.

The State, Columbia, S.C.

Negro Press International (Syndicate), Chicago, Ill.

CHAPTER 4 - AUTHORITIES CONSULTED

A. CONSULTANTS

1.) Bettman Archives, New York City.
   - a. Mr. Edward Douglass.

2.) Bowdoin College, Brunswick, Maine.
   - a. Mr. R. Peter Moos, Director.
   - b. Mr. Becker, Registrar, Walker Art Gallery.

3.) Charleston Bicentennial Committee.
   - a. Miss Elizabeth Alston, Chairman of the Black History Committee.
   - b. Mr. Ben Boozer, South Carolina Department of Park, Recreation and Tourism.

4.) Charleston County Library.
   - a. Miss Emily Sanders, Chief Librarian.
   - b. Ms. Jan Buvinger, Head, Reference Services.
   - c. Ms. Elizabeth Fogarty, Head, Technical Services.
   - d. Mrs. Maxine Fortunato, Assistant Head, Reference Services.

5.) Charleston County Schools, Division of Instructional Services.
   - a. Miss Elizabeth Alston, ESEA Program.
   - b. Miss Laura Blanchard, Library Consultant.
   - c. Miss Doris Coaxum, ESEA Program.

6.) Charleston Library Society.
   - a. Miss Virginia Rugheimer, Librarian.

7.) Charleston Museum.

  a. Mr. Donald Herold, Director.

  b. Mr. James Carter, Registrar.

  c. Mr. Ken Jones, Curator.

  d. Mr. Allen Liss, Curator.

8.) Charles-Towne Sound.

  a. Mr. Sam Gasque, Audio Engineer.

9.) College of Charleston.

  a. Robert Small Library.

    1. Mr. Ellis Hodgin, Director.

    2. Miss Kathleen Pilcher, Associate Director.

    3. Dr. Margaretta P. Childs, Archivist.

    4. Mr. Richard Syracuse, Cataloger, Technical Services.

    5. Reference Desk.

  b. Learning Resource Center.

    1. Mr. Marvin Light, Director.

    2. Mr. McKiechan, Audio Specialist.

10.) Mrs. Melda Drennan.
  Former Cataloger, Oregon Historical Society.

11.) Gibbes Art Gallery, Carolina Art Association.

  a. Mr. Russell Macbeth, Director.

  b. Mr. William Coleman, Director. (Followed Mr. Macbeth)

  c. Mrs. Martha Severens, Registrar and Curator of Collections.

  d. Ms. Macy Hall, Curator.

  e. Mrs. Mary Muller, Administrator.

12.) Grant Heilman

Stock Photographer, Lititz, Pennsylvania.

13.) Library of Congress

a. Conservator.

14.) Lynch Industries

Exhibit Designers.

15.) Masonic Lodge.

a. Mr. Leonard Fortunato, Masonic Lodge Historian.

16.) Norvell's Camera Exchange.

a. Mr. Harold H. Norvell, Photographer.

b. Mr. Walter Johnson, Photofinisher.

17.) South Carolina Arts Commission

a. Mr. Rick George, Executive Director.

b. Mr. Bill Rhodes, Executive Director. (Followed Mr. George)

c. Mr. David M. Furchgotte, Contemporary Arts Division.

d. Mr. Rudolph Davis, Neighborhood Arts Coordinator.

18.) South Carolina Department of Archives and History.

a. Mr. Charles Lee, Director.

b. Archivists Ward and Chandler.

c. Mrs. Elizabeth Childs, Repository.

d. Mr. William L. McDowell, Jr. Deputy Director.

19.) South Carolina Department of Education.

a. Mrs. Toni Child, Editor, Office of Education.

20.) South Carolina Historical Society.

- a. Mrs. Granville T. Prior, Director.
- b. Mr. Gene Waddell, Director. (Followed Mrs. Prior)
- c. Mrs. H. B. Alexander, Librarian.
- d. Dr. Helen Wallis, Map Librarian, British Museum, Lecturer.

21.) South Carolina Museum's Commission.

- a. Mr. William Scheele, Director.
- b. Dr. Leo Twiggs, Museum's Commission member - artist.
- c. Miss Hedy Hartman, Museum Liaison.

22.) South Carolina State College, Orangeburg, S.C.

- a. Mrs. Barbara J. Williams, Head Librarian, Whitaker Library.
- b. Mrs. Lillie Walker, Chief Cataloger.
- c. Mrs. Bernice Middleton, Chairman, School of Library Science.

23.) South Carolina State Library.

- a. Miss Estellene Walker, State Librarian.
- b. Miss Lois Barbare, Head of Technical Services.

24.) University of South Carolina.

- a. Dean Willie Harriford, Dean of the Afro-American Department of the University of South Carolina, Archivist.
- b. Mr. David McQuillan, Map Librarian, Department of Geography.
- c. Dr. Jay Smith, Learning Resources Center.

25.) William Hayette, Inc.

Exhibit Designer.

B. BIBLIOGRAPHY

Akers, Susan Gray. Simple Library Cataloging. 4th Edition. Chicago: American Library Association, 1954.

Anglo-American Cataloging Rules. North American Text. Chicago: American Library Association, 1943.

Archival Principles. Staff information paper 20. Washington, D.C.: National Archives & Records Service, General Services Administration, Reprinted 1974.

Blumenson, John J.G. Identifying American Architecture: A Pictorial Guide to Styles and Terms, 1600-1945. Foreword by Sir Nikolaus Pevsner, with photographs from the American Association for State and Local History, 1977.

Boggs, Samuel W. and Lewis, D.C. The Classification and Cataloging of Maps and Atlases. New York: Special Libraries Association, 1945.

Brubaker, Robert A. Archival Principles and the Curator of Manuscripts. Article in American Archivist, vol. 29, no. 4. Chicago: University of Chicago Press, 1966.

Burcaw, G. Ellis. Introduction to Museum Work, Chapter 9, "Registration and Cataloging". Nashville: American Association for State and Local History, 1975.

Cederholm, Theresa Dickason, compiler and editor. Afro-American Artists; a Bio-Bibliographical Directory. Boston: Trustees of the Boston Public Library, 1973.

Chase, Judith Wragg. Afro-American Art and Craft. New York: Van Nostrand Reinhold Company, 1971.

________________. Lecture Guides for The Old Slave Mart Lecture Series on Afro-American and African Art and Crafts; 12 Lectures. Sullivans Island, S.C.: 1970.

________________. Papers. Unpublished manuscript. Captions for photographs to illustrate Afro-American Art and Craft, 1968, Record Group 3, Series I. Old Slave Mart Library.

Chendall, Robert G. Museum Cataloging in the Computor Age. Nashville: American Association for State and Local History, 1975.

Coleman, Laurence Vail. The Museum in America; a Critical Study. Washington: The American Association of Museums, 1939.

Danilov, Victor J., ed. Museum Accounting Guidelines. Washington: Association of Science-Technology Centers, 1976.

Duckett, Kenneth W. Modern Manuscripts; a Practical Manual for their Management Care and Use. Nashville, American Association for State and Local History, 1975.

Dudley, Dorothy H. and Wilkinson, Irma Bezold, and others. Museum Registration Methods, Rev. Ed. Washington: American Association of Museums; Smithsonian Institution, 1968.

Dunn, Walter S., Jr. Cataloging Ephemera: a Procedure for Small Libraries. Tech. leaflet 58, vol. 27, no. 1, Jan. History News. Nashville: American Association for State and Local History, 1972.

Fall, Frieda Kay. Art Objects: Their Care and Preservation, vol. 1. A Reference for Museums and Collectors. Washington: Museum Publications, 1967.

Kane, Lucille M. A Guide to the Care and Administration of Manuscripts, 2nd ed. Nashville: American Association for State and Local History, 1966.

Kendall, Henry Plimpton. Early Maps of Carolina and Adjoining Regions from the Collection of Henry P. Kendall. 2nd ed. Prepared by Louis C. Karpinski. Charleston, S.C.: Carolina Art Association, 1937.

Kimberly, Arthur E. New Developments in Record Containers.
*

McCormack, Helen G. "A Catalog of Maps of Charleston". Year Book, 1944. City Council of Charleston, J.A. Tamsberg, ed. City of Charleston, S.C.

Murdock, George Peter. Outline of Cultural Materials. 4th rev. ed. 5th printing with modifications. New Haven: Human Relations Area Files, 1971. Behavior Science Outlines, v. 1.

__________________. Outline of World Cultures. 4th ed. rev. New Haven: Human Relations Area Files, 1972; Behavior Science Outlines, v. 3.

* Reprinted from The American Archivist, The National Archives, Washington, D.C.(Line omitted by typist)

Museums: Their New Audience. A Report to the Department of Housing and Urban Development by a Special Committee of the American Association of Museums: Washington, D.C., 1972.

Novotny, Ann, ed., and Eakins, Rosemary, assistant ed. *Picture Sources* 3. New York: Special Libraries Association, 1975.

The Organization of Museums: Practical Advice. Paris: United Nations Educational, Scientific and Cultural Organization (UNESCO), 1960.

Schimmelpfeng, Richard and Cook, C. Donald. *The Use of the Library of Congress Classification*; Proceedings. Institute on the use of the Library of Congress Classification, N.Y., 1966. Chicago: American Library Association, 1968.

Turabian, Kate L. *A Manual for Writers of Term Papers, Theses, and Dissertations*, 4th Ed. Chicago: The University of Chicago Press, 1973.

U.S. Library of Congress, Descriptive Cataloging Division. *Rules for Descriptive Cataloging*. Washington Gov't Printing Office: 1949.

U.S. Library of Congress, Subject Cataloging Division. *Outline of the Library of Congress Classification*. 2d ed. Washington: 1970.

Websters New Twentieth Century Dictionary, unabridged. Based upon Noah Webster, Edited by Jean McKechnie. New York and Cleveland: The World Publishing Company, 1969.

Wynar, Bohdan S. *Introduction to Cataloging and Classification*. 3rd ed. Rochester, N.Y.: Libraries Unlimited, Inc., 1967; Library Science Text Series.

National Union Catalogs and Library of Congress Subject Headings were made available to us through the Robert Small Library of the College of Charleston. All other books are from The Old Slave Mart Collection.

Most of the above books were utilized for technical information in cataloging. The exceptions were Cederholm's *Afro-American Artists*, which was extremely helpful in double checking birth and death dates of artists, and the book by our Curator, Judith Wragg Chase, *Afro-American Art and Craft*, which was referred to constantly in identifying photographs. Especially useful was her manuscript copy of her original captions to the photographs. These included some 900 pictures she had collected and identified, although only 250 were selected by the editor to illustrate the book. Slides were identified from Mrs. Chase's printed guide to The Old Slave Mart Slide Lectures.

For further identification and descriptive and historical information we drew on almost every category in our collection: museum labels, correspondence, field notes, documents, scrap books, newspaper clippings, invoices, books and pamphlets.

Since to list these in bibliographical order would be to repeat most of the catalog itself, these have been omitted from the bibliography above.

CHAPTER 5 - CONCLUSIONS AND RECOMMENDATIONS

As we now survey the results of this cataloging project, there is no doubt that development of The Old Slave Mart Museum's library resources has greatly strengthened the educational potential of this black cultural history museum. Without the library components, a visit to the museum itself or personal correspondence with the curator were the only means whereby researchers could obtain information on this valuable collection of artifacts which demonstrate the important contributions made by black people to our American civilization.

Before this Federal Library Project was funded by the Office of Library Research and Demonstration Branch, Office of Libraries and Learning Resources, Office of Education, H.E.W., this educational resource was in great jeopardy, since the identity and location of materials not actually on view, was known only to me, in my capacity of Museum Curator and Education Director. Should anything have happened to me, most of this information would have been lost to posterity.

This is no longer true. If artifacts should become separated from their labels in the museum exhibits, they can quickly be identified through the numbers recorded on them, by referring either to the Accession Book or the Catalog Cards. Provenance, identification and historical information on all the components in the collection have been carefully checked and double checked against field notes, letters from donors, and documents collected either by Miss Wilson, or by me, and are now duly recorded. Preservation of this information is therefore now assured and no longer depends on the health or life-span of a single individual.

Our records of impact measurements prove that our efforts have not been in vain, that this material is reaching the people who will put it to good use, that it fills a real need. Our own experience in responding to these requests have demonstrated that the catalog system is workable, that our improved storage facilities and methodology for information retrieval have greatly facilitated meeting these demands. Additionally, our new forms and invoices make it possible to supply material much more quickly. We are particularly happy to have been a part of so many fine programs in honor of the Bicentennial of the American Revolution.

Although we are disappointed that we have not completed the inventory of all the ephemera and archival material, at least, we now have a much clearer idea of what they are. They are also roughly arranged in record groups, ready and waiting for funds to catalog each item individually. Even this partial accomplishment is a great step forward, a tremendous improvement over the chaotic mass of papers, boxes of documents and archival records of all kinds, stacked in no order whatsoever--the condition that existed when the project began.

Nevertheless, while all this proves that a lot of work has been done, that a certain group of library materials are now preserved in a more orderly fashion than they were before, and that many individuals and organizations have made use of them during the Bicentennial, the big question is: just what is the true value of the information, or knowledge contained in this material? Has this monumental work been, after all "Much Ado About Nothing"? I think not. My reasons for this belief are these. History is constantly being rewritten, as new facts are uncovered, and new viewpoints develop, and distance from the occurrence gains perspective. As far as American History is concerned, there is probably no more significant change of viewpoint than the gradual realization that the contributions made by many of the ethnic groups who make up the melting pot of America, have been sadly neglected in our history books; and this is especially true of our Americans of African ancestry. But this realization is a very recent thing, and it is amazing to look back on the history of this small museum and library and to realize that in so many areas of Black history it was a pioneer voice, crying in the wilderness for many years before its advanced ideas were picked up by others who are now spreading the word throughout the nation.

Take, for instance, some of the concepts which The Old Slave Mart Museum was ahead of its time in propounding. One of the most astonishing, perhaps, was our founder, Miss Miriam B. Wilson's interest in tracing black American's roots back to Africa.

Until the twentieth century, most people accepted without question the belief that the American Negro had no past worth mentioning; that in any case, his ancestors came from such widely scattered parts of Africa that none of his meager cultural inheritance could have survived. The anthropologist, Melville J. Herskovits, who called this misconception "The Myth of the Negro Past", did much to dispel it in his book of the same name; but Dr. Herskovits, who was a Caucasian, did not publish his book until 1958 and until the mid-nineteen sixties, most Americans still thought of Africans as savages with a bone through the nose and a missionary in the pot. Such Negro scholars as Dr. Carter Woodson, Dr. W.E.B. Dubois and Dr. Alain Locke had begun earlier to preach racial pride and a knowledge of their African homeland but they were mainly reaching only the intellectual blacks of America. Few know, however, that at about the same time these famous Afro-Americans were urging strongly that Negroes merge their present with their past in Africa, Miss Wilson had, in the nineteen twenties begun her own research into the black slave's African heritage.

And when, in 1937 Miriam Wilson opened the first museum of black heritage in the United States, she began the first "outreach" program on this subject. Her meticulous records (including maps with different colored pins to represent numbers of visitors, and visitor's registers) show that The Old Slave Mart Museum was seen by people from all over the world. Others were reached through her books and booklets, her lectures, either in the museum or during her travels, her newspaper interviews, her correspondence. In the latter can be found pathetic pleas for financial assistance in this then unpopular subject. She lost her battle to purchase the slave-exercise yard, cookhouse, and barracoon, (which lay directly behind the museum building) and today it is a parking lot, effectively blocking any expansion of the museum in that direction. She failed in her dream to restore the buildings to their original condition, as she had done with "Ryan's Mart" when she turned this auction house where slaves had been sold, into a museum of Negro history. She failed in her objective to develop the barracoon into a school where black people could be taught the old handcrafts like quilting, weaving, basketmaking and blacksmith's work; crafts that were then moribund, or had disappeared altogether.

But she had sown the seed; and after her death when her friends organized The Miriam B. Wilson Foundation to continue her ideas and objectives, their charter stated that they intended to continue Miss Wilson's work of showing, through exhibits, the cultural history of the Negro in the United States and to connect this to the Negro's roots in African culture, as well as to develop the arts and crafts of South Carolina Negroes.

Throughout the nineteen sixties and down to the present time, The Old Slave Mart Museum has continued to expound and to develop Miss Wilson's ideas, plus expressing some new ones, and in every case, they were years, or decades ahead of popular enthusiasm. In fact, in some cases there is direct evidence that the knowledge or ideas that fostered this enthusiasm can be traced to outreach programs first instigated by The Old Slave Mart Museum. Two such incidents come first to mind. In February 1966, having for six years been lecturing to local black groups on pride of race, and against imitation of white mores, I happened to be talking to one of the editors of Ebony Magazine. I mentioned that I thought it a shame that black women should copy white coiffures by greasing their hair, or wearing wigs; that their own "nappy" hair was more becoming and naturally suited to them. The editor responded by saying "I think it will be a long time before black women want to wear their hair 'au naturelle'. Even the African diplomat's wives wear wigs in imitation of white women." A few months later, Ebony ran an article debating the pros and cons, and the "Afro" hairdo was on! Coincidence? Perhaps, but more likely the idea may have been triggered by my conversation with the editor.

The other instance involved the now popular "Gullah Baskets", which until recently were known in South Carolina as "Sea Island Baskets". From 1937, when Miss Wilson opened the museum, these baskets had been featured, together with their slave-made predecessors and African baskets of identical technique and materials. Since 1960 The Old Slave Mart Gallery, the museum gift shop, had been the only shop in Charleston where these baskets could be purchased by tourists. Though the baskets were sold at roadside stands out-of-town, they were not available to visitors without cars, except through us. In 1965, Mr. Caroll Green, a Research Fellow at the Smithsonian visited our museum, purchased some baskets to take back to the Smithsonian, and obtained documentary information about their history in a personal interview with me. Five years later, the South Carolina Educational Television decided to do a documentary on the baskets. Did they do as the Smithsonian had done and obtain their historical references from The Old Slave Mart Museum? No! They wrote the Smithsonian, and obtained the information, second hand, that The Old Slave Mart had furnished some five years previously! "The prophet is not without honor, except in his own country"!

Still, we have the satisfaction of knowing that the interest generated by our museum's outreach programs, via the Smithsonian Institution and the South Carolina ETV, has created a great revival of this basketmaking in South Carolina, and their fame has spread throughout the country where they have been, and still are being, exhibited in some of America's most prestigious museums. In fact, beginning with the basketry, we have also been interviewed, and our exhibits studied by folklorists and art scholars from across the United States, with the result that the very revival of

Negro handcrafts which Miss Wilson sought in vain, is now taking place due to impetus from The Old Slave Mart Museum which she founded.

And there were other now popular theses, urged by The Old Slave Mart Museum for years and years before they were accepted, much less enthusiastically endorsed, among which were such concepts as these:

1.) The conviction that Africa herself was of importance to Afro-Americans, its history, geography and ethnology, including its religion and "rites de passage".

2.) The recognition of the beauty inherent in African art, which in the early 1960s was regarded by most Americans as ugly; together with an appreciation of the ritualistic and symbolic role of African art. Abuse of the idea that all African art objects were "fetishes".

3.) The importance of the study of African handcrafts, especially humble objects of everyday use, in understanding and recognizing the relationship between the techniques and usages of such crafts and their American offspring. This is now called by scholars, "The Afro-American tradition in folk art and crafts".

4.) Appreciation for crafts in general, as opposed to so-called "Fine Arts", especially folk art and in particular that of Negroes, in order to show this "Afro-American tradition in arts and crafts".

5.) Appreciation of the work of contemporary black artists both African and Afro-American. Our museum gallery has been the first to give a one-man show to such distinguished artists as Edwin Harleston, Dr. Leo Twiggs; or to publicize the accomplishments of the Great South Carolina black artists, William Johnson. Many great Afro-American artists were gratefully recognized for the first time in the curator's book, Afro-American Art and Craft.

6.) Recognition of the important contributions made by millions of black craftsmen known and unknown, to American architecture.

7.) Promotion of pride of race not only in lectures, but by encouraging such things as African coiffures, dashikis and other clothes made of African cottons, as well as African jewelry.

In every one of these cases, though they slowly spread throughout the country, and were speeded up in many cases by the First World Festival of Negro Arts, in Dakar, Senegal, The Old Slave Mart Museum began its program of enlightenment anywhere from thirty to fifteen years before the ideas caught on throughout the United States.

It is because of this that I believe the development of the library has not been an exercise in futility. It has already proved that its source material has given rise to important beliefs and movements throughout America. Its ideas have been developed further by the many scholars who have either visited the museum, interviewed the staff of The Old Slave Mart Museum, or had access to its library components, (if not in the original, at least as secondary source material) through the publication of the curator's book based on the library components and artifacts of The Old Slave Mart Museum and Library.

Though the Old Slave Mart Collection is small, it is unique and important. A number of the items in its specialized collection date from the late 17th Century and its most valuable material concerns the slavery period. The components of the collection, like the fingers of the hand, are stronger when working together. Although no one of its categories is large, its great value lies in the fact that they support each other through a variety of media. Even its ancillary materials are of some importance, especially those pertaining to South Carolina history and architecture. Since the language of the collection is mainly English, it will be useful, not only to scholars, but to the general public as well.

But it is the subject matter of this collection that is particularly valuable, as well as the principal theses of the founder and the present operators of The Old Slave Mart Museum and Library. These are the concepts concerning the relationship between the American Negro and his African background. Most of America's slaves originated from West Africa, and until the madness of "slave fever" brought about their final disintegration, it was these West African states that shaped the culture of the black men and women who came to this country as slaves, as well as the culture of their descendants. And a predominent feature of the West African civilization was its fine craftsmanship and its capacity for a great art.

Black youth of America today are fortunate in having a cultural heritage from two great sources - the Old World of Africa, and the New World of the United States. As Americans they should no more lose sight of one than they should of the other. White America also has a duty. It must not forget that, segregated though he has been, the black man has been an American from the very earliest days of this country. He has contributed to our history, defense, economic progress, science, technology, government, education, and above all, to the arts. He must no longer be the "Invisible American" and we hope and trust that the Old Slave Mart Museum and Library can continue to demonstrate the validity of that statement, through its collection of factual, original source materials.

So far, this museum has been successful in arousing black pride of race, and an interest in the black man's "roots" in Africa, but if the culture of American Blacks originated in Africa, it had its transition period during slavery, and it is for this reason alone that slavery in America should not be ignored. It was then, and because of the very nature of "The Peculiar Institution", that present day Afro-American culture and tradition evolved, through the syncretism of African and European cultures, into an ideosyncratic culture known today as "The Afro-American Tradition". Yet so far, we have found that there is still an avoidance of the subject of slavery on the part of many black people; although recently a black man, Alex Haley, has successfully created wide spread interest in the subject and a willingness to examine the facts, however unpleasant. Perhaps, through aroused excitement over black genealogy, more and more research will be done on that period. Perhaps people will begin to realize that we can't "sweep history under the rug" just because it it unpleasant. Slavery was an integral part of our history and an important element in our national heritage, black and white.

This brings us right back to our main problem, which was far from being solved by this project. Now that we have physically saved much of the threatened material that makes up this collection; now that we have it all arranged neatly and conveniently for information retrieval; and especially now that we have aroused a demand for its materials through publication of the catalog, how are we to preserve it for posterity? None of the funds from the Federal Grant for cataloging were allocable to operational expenses, and in fact operational funds are difficult to obtain from any funding agency. If before the cataloging project we "had a lion by the tail", in trying to save The Old Slave Mart Museum, we now have a tiger in the other hand, in the form of the library! Our budget, already too small for the museum alone, is now having to stretch to meet the demands of the library as well.

The Smithsonian Institution and several other well known museums and colleges have expressed interest in acquiring The Old Slave Mart Collection, or at least various integral parts of it. But while these offers are tempting, since they would assure the collection better curatorial and conservation care than would be possible by our small museum, they would split the collection and this we believe (and all our advisors agree) would be a tragedy. Some colleges, for instance, would like to have the library components only. They would then be cataloged to fit the undergraduate curriculum of that particular college. In some instances, the location of the institution is somewhat isolated and unlikely to be visited by as many scholars and researchers as we are here in Charleston. Some museums are mainly interested in the artifacts, or even of particular artifacts, such as the slave-crafts, but not in the African crafts which have been chosen for their relevance to Afro-American culture. Since all our efforts these past long years was to develop a multi-media collection and to bring these to the widest possible audience, these suggestions would defeat our purpose. Also, in some museums the slave-made artifacts would very likely be kept together with all other cultural history material, the African art and crafts with the art of Africa, rather than keeping them together, but separated from the history of all other ethnic groups in America. This is one situation where it would be best to be segregated, since it is only thus that they can best tell their story.

Above all, every one of these suggestions and offers would separate the collection from The Old Slave Mart building itself. At present this building does not offer ideal security or climate control for this collection, but with sufficient funds it could be improved. "Clout", from the proper authorities, which we do not have at present, as well as purchase funds, should enable us to acquire the adjoining property so as to expand our space sufficiently to house the library. We believe we should aim at this rather than to take the easy way out and split up the collection.

To repeat what we stated as our ultimate objectives in Chapter 1. Part B. We believe that to strengthen the use of both the library as well as the museum two items of policy are imperative:

1.) To keep both the artifacts and the library components either under one roof, or contiguous to one another, so as to create a Black Heritage Research Center.

2.) This Center should remain in The Old Slave Mart Museum building, formerly known as "Ryan's Mart", at 6 Chalmers Street, Charleston, S.C.

  a. Because its location in the heart of the "Gullah" region of South Carolina would be particularly fortunate, since these "Sea Islands" are a veritable outdoor laboratory for the study of the Afro-American tradition and its transition from Africa to America. The proximity of a research center on the same subject would greatly facilitate the investigations now being undertaken by scholars and students from all over the world.

b. Because, as the oldest museum of Black Heritage in the United States, it is a landmark of black history in itself. To separate the collection so laboriously collected over such a long period of years from the building which originally housed it would be separating two parts of a whole.

c. Because, not only is it the first museum to demonstrate the tremendous contributions made to our American civilization by millions of anonymous black slaves, but it is in itself the very building where many of these slaves were sold.

It is for these reasons that I make my final recommendations. While the ideal solution might be to raise sufficient funds through grants, widespread membership, sufficient gifts to raise an endowment fund so the Miriam B.Wilson Foundation could continue to operate it themselves, this would all take a tremendous time to accomplish, and this center is needed now. If more professional conservation and curatorial care cannot be obtained, and soon , much of this valuable material will be beyond reclamation. Therefore it is my conviction that the Smithsonian Institution should take over the responsibility of operating this museum, but in its present location , not by transferring its collection to Washington . The Smithsonian has already set a precedent for this in the case of the Cooper-Hewitt Museum of Decorative Arts, which it operates in New York City.

My arguments are as follows:

1.) The Smithsonian has adequate conservation laboratories and scientists to operate them.

2.) The Smithsonian has tremendous facilities for outreach use of these materials.

3.) Most of all, the Smithsonian would have curators in all the various disciplines which are covered by this collection, such as African art, African ethnology or language, United States History, Cultural History , Folklore, and many other subjects for which the Old Slave Mart Museum would need scholarly advice in creating accurate exhibitions and texts to accompany them.

4.) Lastly, the Smithsonian would have the best of exhibit designers, to make the most of this small collection.

In any case, whatever agency or instituion eventually operates the museum and library, it is my considered opinion that the building of The Old Slave Mart Museum at 6 Chalmers Street, Charleston, S.C. should be made a NATIONAL LANDMARK, for it was a landmark of history, on two grounds: firstly, as the oldest museum of black heritage in the United States, and secondly, as a place where men and women in human bondage were sold as "chattel goods". We must forever be reminded of this and say, as they do in the memorial at Dachau, Germany, "Nie Wieder" -- Never Again!

Respectfully submitted,

Judith Wragg Chase

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Project Director